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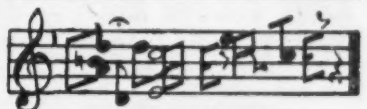
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WHAT NEW ORLEANS PLANS IN MUSIC

Forecast of Tonal Activities for the Crescent City This Winter—Silingardi Opera—Concerts Galore—Large Pedagogic and Club Activity

New Orleans, La., September 13, 1916.

The coming musical season promises to be one of the most, if not the most, brilliant in the history of this city. There will be opera, concerts, recitals and choreographic and classical dancing by imported artists sufficient to flatten the wallet of many a dilettante, while local artists will contribute a substantial quota to the season's artistic menu which should not only satisfy, but gratify, the most fastidious gourmet in instrumental, lyric, and terpsichorean art.

The Silingardi Grand Opera Company will fill a two weeks' engagement at the French Opera House, beginning October 31, presenting "Rigoletto," "Traviata," "Il Trovatore," "Ballo in Maschera," "Pescatori di Perle," "Faust," "Sonnambula," "Lucia" and "Barbiere di Siviglia." The company will be headed by Meta Reddish, the American coloratura soprano, who is fresh from her successes in South and Central America. Miss Reddish is said to possess an extraordinary voice which has charmed also the critical audiences of Italy, Spain and France. Signor Silingardi, the genial impresario, spent a fortnight here. He is enthusiastic over his company and asserts that nothing will be spared to make his season a thoroughly enjoyable one. The company will bring with it a ballet.

The Philharmonic Society anticipates a highly successful year. It will inaugurate its series with a song recital by the distinguished baritone, Pasquale Amato. Its other fine offerings will be Josef Hofmann, Maud Powell, and two concerts by the Minneapolis Orchestra so favorably remembered here. One of the orchestral concerts will be consecrated to the works of Wagner. The president of the flourishing society is Corinne Mayer. Miss Mayer's other activities will keep her exceedingly busy. Her large class of piano students will make great demands upon her time, and in addition, she has charge of the instrumental music of the Saturday Music Circle, which is no easy task, as any one hearing the quality of the music performed may well realize. Among the students whom she will present in recital are Mrs. M. V. Westbrook, Kathryn Hill, Laura Ludwig, Anne Campbell, Ruth Israel and Miss Grossman.

The Concert Prospect

Another fine series of attractions will be offered by David B. Fischer. He will present Maria Barrientos, John McCormack, Alma Gluck, Albert Spalding, and Rudolph Ganz (jointly), Olga Samaroff and Elena Gehhardt (jointly), and the Diaghilev Ballet, with the famous dancer, Nijinsky, as the star, for three performances. Albert Spalding has twice before appeared here, and his return will be awaited with pleasure.

Harry Brunswick Loeb will have under his management Margarete Matzenauer, Maud Allan and her orchestra under the baton of the Swiss conductor-composer, Ernest Bloch, Mischa Elman, and the Boston-National Grand Opera Company, Max Rabinoff, managing director, for nine appearances, eight of which will be devoted to operatic performances and the ninth to Verdi's "Requiem" with Zenatello, Gay, Villani and Mardones as soloists, and the company's chorus of sixty, augmented by two hundred of the best local voices. As in the past, the Boston-

(Continued on page 24.)

New Series of High Class Sunday Concerts at Harris Theatre

That ambitious and enterprising impresario and manager of high class concert artists, Max Sanders, Aeolian Hall, New York City, comes forth with the interesting announcement that he has just engaged the cozy and comfortable Harris Theatre, on West Forty-second street, in which he will run a series of unusually attractive Sunday night concerts. It will be Mr. Sanders' purpose to present nothing but the very best artists who stand at the top of their profession in the various lines of musical endeavor, and all his Sunday night concerts will be run on a strictly high class, legitimate and dignified basis. Already he has been in negotiation with a number of prominent artists, and his concerts will include many famous violinists, pianists, vocalists, orchestras and other musical offerings, and occa-

sionally a ballet will be introduced for divertissement. Mr. Sanders has had varied experience in promoting and managing musical events, and it is his purpose to present at these Sunday night concerts many novel and interesting programs that will reach a class of people who are not able to attend the various recitals given during the week.

He has taken the Harris Theatre for every Sunday night during the entire coming winter, and the first of these artistic concerts will be given about the last of October. A popular scale of prices will prevail, in order that the music lovers in this city may have an opportunity of hearing the best music by the greatest artists at a price which is well within their means.

JOHANNES MIERSCH DEAD

Cincinnati Violinist Passes Away Suddenly—His Successor Not Yet Appointed by Cincinnati College of Music

Cincinnati, Ohio, September 16, 1916.

The College of Music has lost one of its most valued members of its faculty through the death of Johannes Miersch, violin virtuoso and artist teacher. Mr. Miersch died on Friday, September 8, at his home here. He leaves a young widow who was formerly his pupil.

The deceased began his musical studies when very young, in the Royal Conservatory, at Dresden, Saxony. Later he graduated from the Royal Academy of Music at Munich, Bavaria, under Abel and Rheinberger. He finished his studies at Paris, France, with Leonard and at the National Conservatory there with Massart.

Playing the Beethoven concerts at the age of fifteen, Mr. Miersch appeared all over Europe and the United States as a soloist. During the past few years he has devoted the greater part of his time to teaching a large class of students at the College of Music.

Arrangements in regard to the successor of Mr. Miersch have not yet been made.

The college has opened with an unusually fair prospect of a successful year. A large class of students is ready for each one of its able teaching force, returned fresh and enthusiastic from its vacation.

Bernard Sturm, the well known violinist and teacher, has been placed at the head of the violin department of the Ohio Conservatory of Music here, of which Emma G. Granninger is directress and Dr. Heinrich Pfützer, lately of Chicago, and formerly of Berlin, associate director.

The Cincinnati Conservatory of Music has added to its faculty J. Ten Have, violinist, of Paris, France. He comes highly recommended.

CINCINNATUS.

SILINGARDI ORGANIZES HIS OPERA COMPANY

Managing and Producing Company His New York Agents—Season to Open at New Orleans

Innocenzo Silingardi, impresario of the Silingardi Opera Company, which had such a successful season in the West Indies last spring and was especially fortunate in the season which it gave at Guatemala, where the highest officials, from the president down, united to make the performances a success, now is in New York organizing his company for this season. This, as already announced in the MUSICAL COURIER, will begin October 21, in the famous old French Opera House at New Orleans, where the company will remain for two weeks giving six performances, after which it will go to Havana, opening the season at the Teatro Nacional there. The latter itinerary will include Porto Rico. As last year, Meta Reddish, the American coloratura, who first won fame for herself in Italy, will be the leading soprano of the company. A complete roster of artists will be announced before long. Mr. Silingardi while in New York makes his headquarters at the offices of the Managing & Producing Company, 116 West Thirty-ninth street, this firm having been appointed his authorized representatives in America.

Son Born to Mme. Ober

Mme. Ober, contralto of the Metropolitan Opera Company, and her husband, Arthur Arndt, are overjoyed by the arrival of a strong, healthy youngster, who was born on September 12, at the summer cottage of the artist, Schroon Lake, Adirondacks. Both the mother and the little boy, who will be called Wilhelm, are in excellent health.

"COMMUNITY SING" HELD IN CENTRAL PARK

Thousand of New Yorkers Form Unique Chorus in Song and Light Festival—Two Nights of Musical Delight—Favorite Old Songs Sung With a Vim

"Everybody" was out to the "Community Sing" in Central Park, New York City, on Wednesday and Thursday evenings, September 13 and 14—at any rate so it seemed to the writer, who upon arriving at the appointed hour, eight o'clock, found that crowds were hurrying along practically every path leading to the lake. There were automobilists, groups "en famille" and "familienweise," who did not allow the children to keep them at home, but brought them along oftentimes in arms. There were prosperous looking citizens and many evidently endowed with a greater love of music than of the world's goods. "By twos" was especially popular among the younger set, for the evenings were balmy and the music and the cool shadows of the park alluring. It was a mixed crowd, as was to be expected, and one which showed by its attendance a live joy in the preparation of the music and in the opportunity to participate in the same.

Myriads of dim and oriental lanterns illuminated the scene, and the moon, too, arranged to be present at just the right hour and smiled a silvery approval on the event. She and the weather man collaborated for the benefit of the occasion.

The large chorus was grouped on the north side of the lake with the audience all around. It would be difficult to tell where the crowd was greater—behind the singers, across the lake, seated in irregular rows on the rise of lawn, at the sides, or just meandering about. Boats with colored lights plied backward and forward; but these were for a favored few only. It was an appreciative throng and applauded vigorously the singing of the big chorus of volunteers in classical numbers, including "The Pilgrims' Chorus" and "Hail, Bright Abode," from "Tannhäuser" (Wagner), the "Barcarolle" from "Tales of Hoffmann" (Offenbach), and the ever catchy "On the Beautiful Blue Danube" (Strauss). The audience itself joined lustily in the real "Community Sing" when the orchestra led off with "America," "Old Black Joe," "My Old Kentucky Home," "Nancy Lee," "Suwanee River," etc. From the dim shadows encompassing the lake, far and near, rose the melody of the unseen throng, and it

(Continued on page 24.)

SAN CARLO OPERA OPENS

Organization Makes Successful Season's Premiere in Providence, R. I.

The San Carlo Opera Company (Fortune Gallo, managing director) opened its season last week at Providence, R. I., and scored an initial success that augurs well for the brilliant continuation of its regular yearly long course.

The Providence Journal spoke of the capacity audience which crowded the house at the "Lucia" performance, and referred enthusiastically to the singing of the principals, the excellent work of the chorus and the completeness of the staging. Angelo Antola and Edvige Vaccari, old favorites with San Carlo audiences, received uproarious welcome.

In the Providence Evening Bulletin mention is made of the company's rendering of "Gioconda," and the organization is called stronger than ever. The house was sold out. Mary Kaestner and Manuel Salazar were the stars of the occasion.

Theo Karle's Singing Worth \$25,000

That Theo Karle, the young American tenor, has already shown that he is a financial success as well as an artistic one, is proved by his managers' precaution against loss. The latter, Foster & Foster, have insured Karle's life for \$25,000.

Theo Karle is a tall, compact Westerner, brought up in the open and has the strength of a Hercules, so the question of life insurance does not indicate any expectation of immediate demise on the part of this artist.

Mr. Foster, when approached on the subject, remarked: "Decidedly \$25,000 would not recompense me for the loss of my friend, but it will protect my financial losses and therefore is a strictly business proposition."

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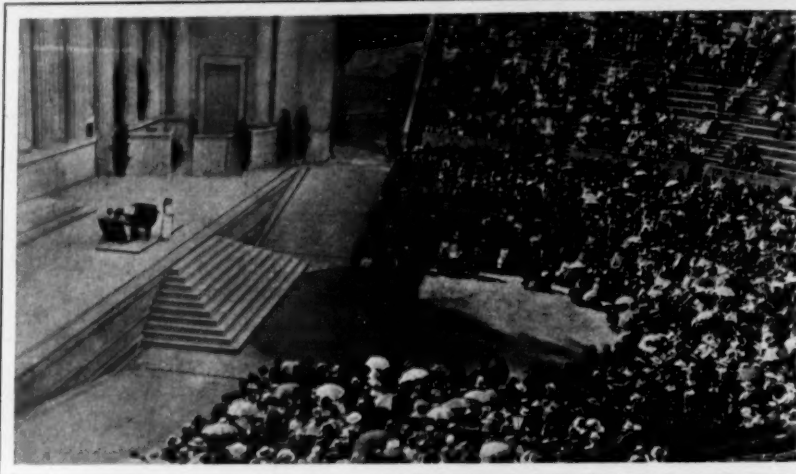
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LENA FRAZEE SINGING IN THE OPEN AIR GREEK THEATRE AT BERKELEY, CAL., SUNDAY AFTERNOON, JULY 30.

Lena Frazee, Soloist at the Shakespeare Tercentenary at the University of California Greek Theatre

Lena Frazee, soprano, and county vice-president of the California State Music Teachers' Association, was the soloist at the University of California (Berkeley) Greek Theatre half hour of music, on Sunday afternoon, July 30. The program was in commemoration of the Tercentenary of Shakespeare's death and was made up of songs from his plays.

Assisting Miss Frazee were Beatrice Clifford, accompanist; Ruth Gibbs, soprano; Mrs. Malcolm S. Morris, mezzo-soprano; Elias M. Hecht, flutist, and Mrs. Paul Jarboe, accompanist.

These were the numbers: Settings possibly sung in the original performance—"O Mistress Mine" ("Twelfth Night") (Unknown), "The Willow Song" ("Othello") (Unknown), "Take, O Take Those Lips Away" ("Measure for Measure") (John Wilson), "It Was a Lover and His Lass" ("As You Like It") (Thos. Morley), Miss Frazee.

Settings dating between Shakespeare's time and the middle of the nineteenth century—"I Know a Bank Where the Wild Thyme Blows" ("A Midsummer Night's Dream") (Horn), duet with flute obligato, Miss Gibbs, Mrs. Morris, and Mr. Hecht; "Who Is Sylvia?" ("Two Gentlemen of Verona") (Schubert), "She Never Told Her Love" ("Twelfth Night") (Haydn), "Sigh No More, Ladies" ("Much Ado About Nothing") (Stevens), "Where the Bee Sucks" ("The Tempest") (Arne), "Hark, Hark, the Lark" ("Cymbeline") (Schubert), Miss Frazee.

Recent settings—"The Blessing of Juno and Ceres" ("The Tempest") (Abbie Gerrish-Jones), duet with flute obligato, Miss Gibbs, Mrs. Morris, and Mr. Hecht; "Orpheus with His Lute" ("Henry VIII") (Henry Parker), "Under the Greenwood Tree" ("As You Like It") (Carl Busch), "Fairy Lullaby" ("A Midsummer Night's Dream") (Mrs. Beach), "Fancy" ("The Merchant of Venice") (S. Ballinger), Miss Frazee.

Mme. Carreño "Does Stunts on the Ivories"

Teresa Carreño, who has visited nearly every country on the globe giving piano recitals, during a visit to North America, made a tour of the tropics, finally visiting the City of Mexico, where she gave five recitals in one week to crowded houses of most enthusiastic Mexicans.

Her next engagement was in Los Angeles, Cal. The famous pianist did not look forward to the long ride in a Pullman with any degree of enthusiasm.

In conversation with her manager, she asked if it were not possible to break the long journey by stopping at some city en route. Her manager agreed to see what he could do. He wired to a certain theatre in Texas, asking if a convenient date was open and shortly received a reply which indicated that the theatre manager was more familiar with the vaudeville art than the musical art, for it read, "Give you date named; what is Madame's turn?"

When the telegram was shown to Mme. Carreño, quick as a flash she turned to her manager and said, "Wire him, 'Madame does stunts on the ivories.'"

Work Has Been Resumed at Thorner Studios

William Thorner already has commenced work at his newly enlarged studios, 2128 Broadway, New York City. The majority of Mr. Thorner's former pupils are returning for work again this season, and in addition there have been many new applications for lessons.

Arrangements have been made by Mr. Thorner with a prominent Italian accompanist, whom Mr. Thorner has

brought over for this purpose, for Italian repertoire, and also one for French, both of whom will coöperate with Mr. Thorner in the preparation of his pupils with operatic and concert repertoires.

Many Thorner pupils have good engagements for this fall, conspicuous among these being Dorothy Follis, soprano, of whom Mr. Thorner has great expectations, who is with the Boston-National Grand Opera Company. Miss Follis has been engaged to sing leading roles in "Tales of Hoffmann," "Rigoletto," "Pagliacci," "Andrea Chenier" and "Faust."

About Katharine Goodson

Katharine Goodson and her husband, Arthur Hinton, are in the Antipodes, after an interesting trip across the Pacific, with stops at Honolulu and Pango Pango. In Sydney a lunch was given recently for Mme. Melba and Miss Goodson. Mr. Hinton is engaged in pedagogical work in Australia.

MUSICAL COURIER

Information Bureau

A new department to be known as the Information Bureau of this paper, has been started, in which its readers will be rendered service, free of charge, in the matter of supplying them with data and facts useful to them in a professional way. Some of the points covered will be:

I. To give such information as will facilitate the securing of engagements by artists and their managers.

II. To be of service to clubs and local managers in putting them in touch with the sources through which they may secure musical attractions at the price they wish to pay.

III. To furnish information to clubs and local managers regarding the activities of artists.

IV. To give data on concerts everywhere and on the performers who take part.

V. To supply the names and addresses of teachers in various cities throughout the country to those contemplating lessons.

VI. To co-operate generally with the public and the musical profession.

Through its international connections and its system of complete news service, the MUSICAL COURIER is the one medium in touch with musical activities everywhere and all the time, and is better qualified than any other source in the world, to gather and dispense information of the kind outlined hereintofores.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It merely will furnish facts.

All questions received will be treated confidentially and not published in these columns. Replies will be by letter.

MUSICAL COURIER readers will discover the new Information Bureau to be in a position to give them extraordinary service.

All communications should be addressed: Information Bureau, Musical Courier, 437 Fifth Avenue, New York City, N. Y.

Wisconsin Praise for Carl Cochems

The lovers of music in Sturgeon Bay and Door County enjoyed to the utmost the very splendid program given at the opera house last Friday night by Carl Cochems.

It was a most brilliant musical event, and the appealing manner which Mr. Cochems has towards his audiences was one of the exceptional features of the evening. He showed all the qualities of a master and one of the most remarkable features was his marvelous range of voice, and on which various prominent musical reviews have commented most favorably. In Friday evening's program it ranged from deep basso to baritone in quality, and could not have been shown to a better advantage. His enunciation was splendid. The arias from the grand opera selections were sung in a masterly manner and displayed the splendid dramatic and vocal abilities of the singer.—Sturgeon Bay Advocate, August 10, 1916, Sturgeon Bay, Wis.

MORE THAN SIX HUNDRED PEOPLE HEAR CARL COCHEMS SING.

More than six hundred people heard and enjoyed Carl Cochems' concert, held in the opera house Friday night. For nearly two hours the audience sat in rapt attention. The quality of the singer's voice was far superior to any other time at which he appeared here.

Verdict of audiences and press criticisms from other parts of the county, which have come to Sturgeon Bay said very much about the remarkable range of voice of Carl Cochems. It is truly exceptional. And the quality has that sweetness so seldom heard. In his grand opera arias, he showed excellent interpretation, was strong dramatically and gave excellent quality of tone. His minor songs were "hits."—Door County Democrat, August 11, 1916, Sturgeon Bay, Wis.

GREETED BY PACKED HOUSE.

Carl Cochems, grand opera singer, made a decided hit with a large audience at the concert last Friday evening.

The opera house was packed to its utmost capacity. Every seat in the house, with the exception of the gallery, was reserved, and the entire ticket board was cleared by Thursday. People came from all parts of the county to hear Mr. Cochems and his renditions made a decided impression upon all. In the audience were a number of talented musicians and all were equally profuse in their praise of his wonderful singing.

Every selection was followed by hearty applause and to say the least, each was well worth the applause received.

Mr. Cochems has never in any of his concerts been in better voice. His enunciation was exceedingly fine, his quality of voice splendid, and the range shown was most exceptional. The latter seemed to range from a deep basso to a baritone. In the operatic arias he had full opportunity to display his dramatic as well as his vocal abilities combined, which he did in a masterly manner.—Door County News, August 9, 1916, Sturgeon Bay, Wis.

Seattle, Wash., Ladies' Musical Club Begins Twenty-sixth Season

With the season of 1916-17, the Ladies' Musical Club of Seattle, Wash., entered upon the twenty-sixth year of its musical activity.

Its officers are: Mrs. W. D. Perkins, president; Mrs. W. H. White, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. Ivan L. Hyland, recording secretary; Mrs. A. K. Fisk, corresponding secretary and Mrs. C. H. Hopper, treasurer.

"The object of the club is to develop the musical talent of its members and to stimulate musical culture in Seattle.

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The nature of the work is two-fold: first general concerts representing the best talent of the club. There will be eight regular concerts, to which active, associate, student, and chorus members are admitted, and semi-monthly study meetings for active and student members. Second—artist recitals given by professionals engaged for that purpose."

The chorus again will be a feature of the work this season and a new department known as the chorus membership has been added. The chorus together with a string division of women players is under the direction of Claude Madden.

On Monday afternoon, September 11, the season opened with a complimentary concert.

Gray-Lhevinne Triumphs on Great Chautauqua Tour Just Closed

Estelle Gray and Mischa Lhevinne have won their picturesque way right into the hearts of the great Chautauqua public on the tour which they are now closing. Violinist and pianist have made a striking record this summer, 240,000 persons in fourteen different States having been

ESTELLE GRAY ON THE RIM OF THE ROYAL GORGE, COLO.

The Gray-Lhevinnes made most of their trips to their many Colorado Chautauqua dates by auto this summer.



ESTELLE GRAY-LHEVINNE AT RIVERSIDE, CAL., ON THE DAY THE GRAY-LHEVINNES PLAYED TO 2,000 ADMIRERS THERE.

The silhouette of the Gray-Lhevinnes and the Cremona.

entertained and enthused by the original young artists. Everywhere they have been greeted by capacity houses. Twelve to twenty-eight hundred persons heard their clever recitals in every city in which they appeared from Los Angeles to Shreveport, La., and 20,000 miles represents something of the extent of their circuit. One of their long "leaps" across country occurred when, after a recital in Salt Lake City on July 14, they had to appear in San Francisco on the 16th.

After this long tour they find themselves fully booked for 135 recitals for 1916-17 (which will take them East and into New England) by the Redpath Management that controls their time exclusively.

The accompanying snapshot shows "the Violinist of Inspiration" as Estelle Gray is called, at Riverside, Cal.

Humiston's Unusual Music Library

One of the finest and most unconventional private musical libraries in this country belongs to William Henry Humiston, the New York critic, theory teacher and lecture-recitalist on musical subjects, who has been spending a good part of the summer with the MacDowell colony at Peterborough, N. H., and will soon return to resume his professional work in New York. Among his various activities is that of preparing the excellent program annotations for the New York Philharmonic Society concerts. A unique feature of his library is the fact that he possesses the orchestral scores of no less than twelve Wagner operas, including what is probably the only score in America of that early work, "Die Feen," which has never been performed except by the Munich Royal Opera.

From Montreal TO New Orleans

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Extending via Buffalo, Chicago, St. Louis, Houston, Texas, to New Orleans, La. ::

At Montreal and Chicago, Mr. Ornstein has been engaged for the third time since March 1, 1916 :: ::

Although very well booked, many dates are still available :: ::

Particulars from his sole manager :: ::

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KNABE PIANO

PROVIDENCE SEASON OPENS OPERATICALLY

San Carlo Company Gives Brilliant Performances in Rhode Island Capital

Providence, R. I., September 17, 1916.

The Providence musical season was opened most auspiciously by a three days' engagement of the San Carlo Opera Company, and if the houses which have greeted the organization during its three days' stay are any criterion of what is to come, visiting artists will have little indeed to complain of, for at every performance large numbers have been turned away. It is encouraging to note the steadily increasing popularity of the San Carlo in the past three years. Coming to Providence practically unheralded in the fall of 1914, they achieved a fair success and gave performances of the older operas with a degree of adequacy. Last season, however, their productions had improved markedly and during their week's stay they were greeted by good sized audiences. The present performances, however, have quite eclipsed those of former years, both in the casting of the principal roles and the really splendid ensemble which they have now attained. In addition, great care has been exercised in the costuming throughout, and the scenic investiture is of a high order.

For the opening, "La Gioconda" was chosen, and it proved a most happy selection, as it is several years since it has been given locally. A capacity house was most enthusiastic over the work of the singers and expressed its approval in no uncertain terms. The title role was in the hands of the company's chief dramatic soprano, Mary Kaestner, who has long been a favorite with Providence audiences. It has been a real pleasure to observe Miss Kaestner's work during the three years she has been heard here, and her voice has now reached the point where it is a real delight to listen to her singing, and in addition she has histrionic skill of the kind more often associated with the spoken drama than the opera stage. The Spanish tenor,

Manuel Salazar, acquitted himself most creditably as Enzo, and Maddalena Carreño, the new contralto of the company, made an effective Laura. Stella De Mente, a favorite of last season, gave the "Voce di donna" aria of the first act with much beauty of tone.

For Tuesday night's performance that old favorite, "Lucia," was put on with a familiar cast, which included Mme. Vaccari, the coloratura, who found great favor with her hearers; Signor Corallo, a new tenor with a fresh, young voice, and that sterling baritone, Antola, who is one of the company's best artists.

The Wednesday matinee brought the ever delightful "Tales of Hoffmann," with Vaccari again as the Doll and Sciaretti as the romantic hero, and the season was brought to a close in the evening with a brilliant performance of "Trovatore," which again attracted an overflowing house.

It is to be hoped that a return engagement of the company may be possible, as it may be safely said that no other organization has ever made quite the same success, either artistically or from the box office standpoint. A. H. W.

MALKIN SCHOOL GETS MORTIMER WILSON

Composer, Conductor, Theoretician Will Join New York's Pedagogical Ranks

Mortimer Wilson, who is one of the best equipped talents America has yet produced as a composer, now is a resident of New York.

Mr. Wilson's chamber music and symphonic works have been performed in the chief musical centers of two continents. For a comparatively young man, he is most widely experienced, having headed the department of theory and composition in the University of Nebraska for eight years; conducted the Lincoln (Neb.) Symphony Orchestra during that time; directed the Atlanta Conservatory, and for four seasons was the conductor of the Atlanta (Ga.) Philharmonic Orchestra. He has taught successfully in Vienna, Dresden and Leipzig, as well as in his native country. The representative publishers of America and Europe have had no hesitancy in issuing some of the larger works from his pen. As a teacher, he is most inspiring. As one of his pupils attests: "It is more like the unfolding of a wonderful narrative; we can't resist working." He is a pupil of Frederic Grant Gleason, S. E. Jacobsohn, Wm. Middelschulte, Hans Sitt and Max Reger.

Here are some of the press notices about Mr. Wilson:

In Wilson's music a message is always present, and without question his individuality is one of health and strength.—Berlin Continental Times.

Wilson's music is never technically overlaid, it appeals first to the heart and then to the head. It is of broad, epic worth.—Berlin Music Salon.

Mortimer Wilson is a very gifted composer, with a large number of important works to his credit. They are of far reaching influence and importance.—Musical Observer.

Mortimer Wilson is one of the leading theorists of America. He is also a composer and conductor of unusual achievements. (Of sonata, op. 16.) A feast of beautiful sound, high thoughts, fine feeling and strong passion. Here are nectars and ambrosias for him whose tastes are formed.—Musical Courier.

The Wilson idiom shows many beautiful lyric moments: Large of tone, pompous in character, but not without tenderness.—Philadelphia Ledger.

Mr. Wilson's works stamp him: as one of our greatest creators of music.—Chicago Music News.

Mr. Wilson conducts with an enthusiasm heretofore unknown in Atlanta. The spirit and ensemble will always be an honor to the

city and an unflinching tribute to his conscientious work as a conductor.—Atlanta Georgian-American.

The Atlanta Philharmonic Orchestra, under Mortimer Wilson, has become a source of pride to the city. He is an earnest, reverent and capable conductor.—Atlanta Constitution.

Mr. Wilson is a composer and conductor of rare skill and originality.—Lincoln, Neb., State Journal.

Mortimer Wilson is an able and prolific composer: A musician of unusual talent and achievement.—Los Angeles News.

Mr. Wilson's enthusiasm for his work, and his interest in American musical development cause him to place a small portion of his time at the disposal of students for private instruction and criticism in harmony, composition, orchestration, conducting ensemble and interpretation.

The ideals of the Malkin Music School, at 10 West 122nd street, New York, have so appealed to Mr. Wilson that he has accepted Mr. Malkin's invitation to teach exclusively at his school, saying: "The atmosphere is in complete accordance with my own ideas of musical development in America."

Greta Torpadie at Seal Harbor, Me.

Greta Torpadie, the young Swedish soprano, appeared recently at a concert given at Blue Hill, Me., singing a group of Scandinavian songs, followed by a group in Ger-



GRETA TORPADIE,
At Seal Harbor, Me.

man, French and English. Great enthusiasm was shown by the large audience present, among whom were Franz Kneisel, Horatio Parker, George W. Chadwick and William Willeke. The criticism of the concert, which appeared in the Ellsworth, Me., newspaper, was written by the critic of the New York Tribune, and is as follows:

Miss Torpadie is a new comer in the ranks of New York's concert singers, a most ingratiating artist, with a beautiful voice of peculiarly sympathetic quality, much skill and a most charming stage bearing. The manner in which she read literal translations of four Scandinavian songs which she sang was scarcely less enjoyable than her singing of them.

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On a visit to Otto Goritz at Schroon Lake, N. Y.

Spiering (on the reader's right)
with his pupil, Andre Polak.
Taken at Elizabethtown, N. Y.



At Lake Champlain, N. Y.



Spiering at Play

Theodore Spiering is shown in these illustrations, winding up his summer vacation with various pastimes in different places. Most of the warm season was spent by him at Elizabethtown, N. Y., where he taught a large class of pupils and prepared his solo programs for the coming season, besides doing much editorial work for the house of Fischer. The white shirted and beardless gentleman on the bibulous picture is not a bartender, as appearances might indicate, but is Otto Goritz, a basso at the Metropolitan Opera.

SECOND MANHATTAN SUNDAY NIGHT

New Soloist, Christine Langenhan, Scores Striking Success—Large and Appreciative Audience in Attendance

The Manhattan Opera House was well filled on Sunday evening, September 17, to hear the artists provided for their second concert by the Managing and Producing Company, Alexander Kahn, general manager. An orchestra of seventy performers, under the direction of Chevalier Oscar Spirescu, gave a capital account of the music allotted to it and showed that it is settling down into a really first class orchestra, notwithstanding the little practice the members have had of playing together under this conductor. Each individual member of the orchestra is an excellent performer and a man of orchestral experience, and Spirescu, too, proves his sturdy worth.

On this occasion the orchestra played Wagner's "Tannhäuser" overture, Chabrier's "España" rhapsody, the introduction to the third act of "Lohengrin," Liszt's second Hungarian rhapsody, transposed downward half a tone and scored for orchestra; "Heart Wounds" and "Spring," by Grieg, and a selection from "Fledermaus," instead of the "Rosen aus dem Süden," which was printed in the program. The orchestra also played admirably the orchestral portion of Grieg's concerto for piano and orchestra.

Catherine Eyman was the soloist in this number and gave an acceptable interpretation, though not a technically flawless performance. Presumably nervousness or unfamiliarity with the concert conditions caused the capable and evidently well trained pianist a little flurry.

Christine Langenhan captivated her beholders before she had a chance to delight her hearers. Her singing of Elsa's Dream, from Wagner's "Lohengrin," won for her an instant and insistent applause, to which she was obliged to respond with an extra number. She chose as difficult and as high class a song as "Meine Liebe ist grün," by Brahms, and although the piano accompaniment necessarily sounded flat after the richer tones of Wagner's "Lohengrin" orchestra, she appeared to make as much effect on her hearers as she had made in her first number. Her voice is a pure, clear, very musical soprano, and she uses it with artistic skill. Léon Rothier, the French basso of the Metropolitan Opera Company, sang Vulcan's song, from Gounod's "Philemon et Baucis," with fine effect. The singing was better than the song in fact, which is beginning to show signs, not of old age but of old fashioned style. The genial basso also sang a French version of Schumann's "Two Grenadiers," a song probably not much sung in Germany at present on account of the French airs in the music. Did not Heine himself write this poem in French as well as in German? By way of extra number, popularly called encore, Léon Rothier sang a song in English by James H. Rogers, called "Star of Me." The foreign language apparently had no terrors for the French artist. Later in the program Mme. Langenhan and Léon Rothier appeared in "Le Crucifix," by Faure.

The program of this second concert had the advantage of being shorter than that of the opening one of the series the previous week. Everything went smoothly, satisfactorily and much to the pleasure of the audience. How fine it would be were there in New York a large enough public to give these excellent entertainments every night in the week for four unbroken months, after the manner of the Queen's Hall promenade concerts conducted by Sir Henry Wood in London. Perhaps this series of concerts may lead toward just such an end.

Robert Maitland "A Lieder Singer of Absolutely the First Rank"

Robert Maitland, the English baritone, in the short time he has been in this country, has gained the admiration of the musically critical and fastidious, as well as the spontaneous favor of the less demanding lovers of music, because of the artistic and true musical value of his singing. Mr. Maitland excels in oratorio and in the interpretation of the Lied along with his other excellent equipment as a vocalist.

On a concert tour in Germany Mr. Maitland won for himself the approval of the German press, a few evidences of which are herewith reprinted:

The program was chosen with the utmost taste and artistic insight; the singer was Robert Maitland. . . . The highly cultivated art of the singer reminded one . . . The songs of Brahms and Wolf, too, found in him a distinguished interpreter.—*Bälische Post*.

His art of interpretation is quite exceptional. In his magnificent delivery of songs by Wolf, one became more and more conscious of his really splendid technique.—*Bälische Landes-Zeitung*.

He is before all things an interpretative artist; one who with keen intelligence, expresses every nuance of emotion, and, in addition, uses his voice in a most masterly fashion. His baritone is splendidly under control and therefore we experienced a rare joy in his delivery of Schubert's "Prometheus" and other great songs.—*Karlsruher Tageblatt*.

"In Robert Maitland we have a Lieder singer of absolutely the first rank," said the London Daily Mail and of the same concert the Daily Telegraph maintained: "That was a program of great

beauty indeed that Robert Maitland offered his audience at his recital in Bechstein Hall," and the Morning Post declared that the program was "just a model of its kind," and that Mr. Maitland "sang his fine selection of songs in a manner approaching absolute perfection."

There are many other press notices at hand which read in the same manner and emphasize the excellence of the baritone as an interpreter of the Lied.

Frida Bennèche an Expert Recorder

Frida Bennèche, the American soprano, with the French name and thorough understanding of the German lore, is said to be one of the most expert recorders the Victor Talking Machine has ever used. Recently she was engaged to make ten records of old German folksongs, six of which are to be on sale the first of November. Interesting to note is the fact that Mme. Bennèche judges all her records when finished instead of having it done by the regular judges. These new records will give music lovers who are unfamiliar with the old German lore, an opportunity to enjoy its peculiar beauty. The charming singer has in her sole possession, several compositions which she has used only on her programs and it is expected that these will be reproduced by Mme. Bennèche shortly for the same talking machine company. This, however, is



FRIDA BENNECHE AND HER KITTEN,
Taken at Edgemere, L. I., this summer.

not her first experience in making records, for several years ago, before going to Europe, Mme. Bennèche made a number of records for the old Boston Gramophone Company, which is no longer in existence. "Many of these records," says Mme. Bennèche, "have found their way to South America."

When the writer called upon the singer at her artistic apartment in the Hotel Wellington, New York, the latter was most enthusiastic about her work for the coming year.

"My records," she said, "are as perfect as they can be. Just think, I was allowed to judge them myself, and I expect to make a number of other records very shortly. Yes, I am to have a very busy season. I spent the summer at Edgemere, L. I., and did nothing but take it easy. Now I am prepared for the season." The rest did wonders for Mme. Bennèche, for she looks as "fresh as the morning," and while she spoke, her black eyes fairly danced.

"My season," she continued, "will open on October 5, when I am engaged for several appearances in Pennsylv-

vania. I am now under the direction of Antonia Sawyer, and she has booked several important engagements for me."

Mme. Bennèche made her European success first at the Hamburg Opera House. The war cut short her career, and she returned to her native land, America.

She is not only a singer, but also a pianist, violinist and artist—and she has a wee mascot—Dickie Ki-Ku (meaning Chrysanthemum in Chinese.) Dickie by the way is a little white poodle and he watches over his mistress day and night, even traveling with her when she leaves on concert tours.

**Another McCormack "Record"—
1,080 Automobiles at Ocean Grove**

One of the pioneer residents of Ocean Grove, whose favorite hobby it is to compile data regarding all the important events held in the famous Auditorium for several years past, has volunteered some interesting information regarding the appearances there of John McCormack, the famous tenor.

He confirms the statement that a greater number of people attended one of his recitals than that of any other individual artist who has ever sung there, which, of course, is nothing new in the case of McCormack. The same story may be told in several places, yet it is not without its significance, when the fact is taken into consideration that Ocean Grove is one of the strongest Methodist colonies in the world.

Of greater interest, perhaps, is his statement that "the Grove never saw so many automobiles inside its historic gates as we saw on the night of August 5, when McCormack sang here. We counted 1,080, but there must have been many more which could not get anywhere near the grounds."

Nicolay Scores Success in Boston

When Constantin Nicolay, the popular basso of the Chicago Opera Association, sang last Wednesday evening at the series of "new pops and operatic concerts" which are being given at Symphony Hall, Boston, he was heartily applauded, and his success was undeniable.

The following from the Boston Daily Globe of September is another tribute to this well known artist:

Constantin Nicolay, a powerful baritone, whose voice is imbued with great richness of tone, sang the "Madamina" aria from Mozart's "Don Giovanni" and the ever thrilling Toreador song from "Carmen" in a manner which aroused the audience to the greatest enthusiasm. His voice is perfectly suited to the music which he sang and strong enough to fill Symphony Hall without the slightest evidence of forcing it to gain an effect.

OBITUARY

Carl Sohst

Following a long illness, Carl Sohst, for many years a member and a trustee of the New York Philharmonic Society, died of heart disease, September 17, at his home, 137 East Ninety-fourth street, New York City. He was a native of Mecklenburg-Schwerin, Germany.

Mr. Sohst was identified prominently with the Parepa Rosa Opera Company in this country many years ago. He also had been connected with that company on operatic tours throughout Germany, Russia and Scandinavia. Mr. Sohst also had been associated with the Theodore Thomas Orchestra and had been a professor of the National and other conservatories in New York.

For more than ten years he had not been engaged actively in his profession, but devoted his time to writing. Mr. Sohst leaves a widow, two sons and one daughter. He was a brother of Adolph Sohst, for many years secretary of the New York Philharmonic Society, and a brother-in-law of Edward Boehm, one of the vice-presidents of that organization.



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ORGAN AT EXPOSITION CALLED AMONG WORLD'S GREATEST BY DR. CARL, EMINENT AUTHORITY

United States Leads Nations in Frequency and Quality of Organ Recitals,
He Says

[From the San Diego, Cal., Union, September 6, 1916.]

Dr. William C. Carl, whose concert at the Exposition organ pavilion Sunday afternoon charmed a throng of auditors estimated to number 2,500, is an enthusiastic believer in the future of music in America. He is especially optimistic in regard to organ music, and the effect that organ concerts throughout the country are having in raising the standard of taste. This is not altogether to be wondered at, for Dr. Carl is considered one of the greatest authorities concerning organs and organ music in America today. He is organist at the First Presbyterian Church in New York City, and is director of the Guilman organ school there. He has made six transcontinental concert tours, and has given concerts in practically all the large cities of America. Therefore it is particularly gratifying to hear the praise of the organ at the Exposition which comes from him. Dr. Carl said yesterday:

One of World's Greatest Organs

"I consider the organ to be one of the great organs of the world. When playing it, the effect is precisely the same as in a great cathedral. This, I presume, can be accounted for by the remarkable climatic conditions on the coast and the position of the instrument, surrounded as it is by Exposition buildings. This forms a sort of nave and in consequence the sound does not have an opportunity of spreading as it would in the open.

"The builders have been fortunate in the voicing of this instrument, giving the performer the opportunity of producing many varied tonal effects, which are impossible to attain in many other instruments.

"The City of San Diego owes a debt of gratitude to Mr. Spreckels for the opportunity he has given the people of possessing an organ of this magnitude, and thereby adding an attraction to the Exposition of an inestimable value.

Dr. Stewart Praised

"I am delighted to see the splendid success Dr. Stewart has had since assuming his duties here. He is doing a noble work and the magnificent programs which he has put forward and the artistic interpretations of them is most gratifying. Such a work can never be fully valued but is bound to be an education to the people in many ways. Fortunately, in this country at present, municipal concert halls are being built, and already in New York, Pittsburgh, Atlanta, Ga., Portland, Me., and Buffalo, N. Y., much has been done to raise the taste of music and create a demand for the best as a result of frequent concerts given on these instruments.

"The activity of organists in the United States today is without parallel in any other part of the world. And in no other country can one have the opportunity of attending the recitals and hearing the amount of literature written for the organ as right here today. It is a remarkable fact and deserves more than passing notice. The American public is fond of organ music. This has been proved over and over again. Until within a few years the organ was supposed to be solely for church purposes. Now we find it at our various expositions, numerous concert halls, theatres, hotels, department stores and still nearer, in many private residences. Many of our prominent men have their private organists and I have just learned that Mr. Spreckels is inaugurating a magnificent instrument in his home in Coronado.

European Musicians Interested

"Europe is beginning to wake up and take notice of us, and well they may, for one finds no such demand for the organ or organ music in the old world today. England, for instance, can boast of many great organs, in the cathedral and concert halls; France, Germany, Switzerland, Austria, Hungary, Spain, Italy and Russia have less but in many instances fine organs. When can you hear them? On the continent rarely outside of the regular church services, with the exception of Switzerland, where a large number are played during the summer season for the tourists. England and France have more, but although many of the world's greatest artists are there, the opportunity of hearing them at frequent intervals during the week is not as great as here. The number of organ students in America at the present time is legion and many possess talent of no mean order. It should not be inferred

that New York City is the only place to hear recitals, but in all our large cities, and as well in numerous towns throughout the country the demand is growing, and both resident as well as visiting organists are being heard. I have often observed in small towns and remote cities that a Bach Fugue would be the 'piece de resistance,' and the only number encored during the course of a recital. This speaks well for the intelligence and musical taste so rapidly being developed by the concert going public.

Sixth Transcontinental Trip

"At the St. Louis Exposition, organ concerts were given once or twice a day. Admission was charged for them, and they proved to be the paying attraction of the fair. In addition to our own native organists, Alexandre Guilman, the renowned French organist, came over from Paris and played forty concerts upon the organ. The remarkable programs created a furor, and his visit has been one of the greatest incentives for the betterment of organ music which we have had. I am delighted to know that the Exposition organ is to remain as a permanent factor in the life of the city. It will do much to create a musical taste for the best and especially so among the masses. I hope it will be possible for Dr. Stewart to give recitals at frequent intervals. It is impossible to have too much music of this kind."

Dr. Carl has now made six transcontinental trips. This time he was able to spend the entire summer in the West. The noted organist came as a guest of Dr. Stewart and attended the "high jinks" of the Bohemian Club of San Francisco under the redwoods. Dr. Stewart wrote the music for the Bohemian Club play.

"This," said Dr. Carl yesterday, "was an experience entirely a new one—different from any thing else I have ever seen and most enjoyable. The music was most happily written and fitted the grove play like a glove. It is charming music—original and with a melodic flow which captivated the large audience which had the privilege of hearing it.

"I am more than pleased with your wonderful country, and hope I may have the privilege of returning frequently and spending a much longer time than I can at present. I must hasten to take up my duties in New York City."

John Powell Has Opened His Season

John Powell, the pianist, has recovered entirely from the serious illness which threatened to make a Richmond (Va.) hospital the place of his summer sojourn. He already has opened his season, his first engagement being a recital for the members of the Thursday Morning Musical Club of Roanoke, Va. The event was the opening entertainment in the new clubhouse and took place on Tuesday, September 12.

This season, the second to be spent entirely on this side of the Atlantic, promises to be the busiest which Mr. Powell has had. He will play with the Russian Symphony Orchestra at Orchestra Hall, Chicago, on October 23, and with the same organization will appear in the Myrtle Irene Mitchell course of concerts in Kansas City next March. Mr. Powell also will be soloist with the Philadelphia Orchestra in Wilmington, Del., in February.

In addition to a series of recitals in Aeolian Hall, New York, and others in Boston and Chicago, Mr. Powell will play for the Society of the Friends of Music on November 8, giving the first public performance in New York of his own sonata, "Teutonica." Detroit and Port Huron, Mich., will be visited on a Western tour in December.

Comedy Theatre to Be a Musical Center

The Comedy Theatre promises to be a musical as well as a dramatic center this year. This theatre, which is so admirably located for concerts, has been booked through the Music League of America in coöperation with prominent musical managers, for many well known artists, among them being Christine Miller, Boris Hambourg, Mark Hambourg, Harold Henry, David Hochstein, Paul Reimers, Elman Star, Mme. Venetian Stone, Arthur Hartman, Gaston Edouard Dethier, Gertrude Auld, Sara Gurowitsch, Alfred Neuman and many others.

FINE ORCHESTRAL PROGRAMS AT PENNSYLVANIA EXPOSITION

**Wassili Leps and His Men Furnish Pittsburgh Event
With Attractive Music—Sue Harvard Honored at
Home—Cadman Composes Music for Pageant
in Old Home**

Pittsburgh, Pa., September 10, 1916.

The Western Pennsylvania Exposition Society had its formal opening on Wednesday evening, August 30, and for this occasion, and continuing for ten days, Wassili Leps and his orchestra furnished the musical programs. This opening marks somewhat the beginning of the musical season of 1916 and 1917 in Pittsburgh. Mr. Leps began his first program by playing "Festival March," by A. M. Foerster, a local but noted composer. The second program, which began at 9.30 p. m., was opened by "Domitian," composed by Fidelis Zitterbart, who was also a Pittsburgh composer and whose death occurred just one year from this date, this number being played in commemoration of Mr. Zitterbart's demise. Mr. Leps is modest in his manner of conducting his orchestra, but his men understand him and he gets from them the spontaneity of tone which gives the ensemble work as almost one instrument. The audiences have been large and enthusiastic, and Mr. Leps has been very generous in responding to the applause and by playing requested numbers.

As a close to Mr. Leps' last day at the Exposition, he gave four festival concerts, using seven special soloists. These programs included numbers of the old masters making a classical and interesting concert for one who could attend but one concert of the four.

Sue Harvard as Soloist With Leps Orchestra

Sue Harvard, a young soprano, who has been singing at one concert every evening during the engagement of Wassili Leps at the Exposition, has, without a doubt, added largely to her already established list of admirers. Miss Harvard has used at these concerts some of the biggest and most difficult arias written for soprano. On the opening night she sang "Dich Teure Halle," with rare expression and fine interpretation. Miss Harvard also sang with deep feeling, and ease, the "Ave Maria" from Max Bruch's "The Cross of Fire," on Friday evening, September 8. As a close to her engagement with the Leps Orchestra, Miss Harvard again sang "Dich Teure Halle," which made a wonderful climax for the closing of her engagement.

Miss Harvard has not only studied with Reins in Germany, but since her return to America has kept up study with Eleanor McClellan, of New York, and has also coached in opera arias with Signor Setti of the Metropolitan Opera Company. Aside from Miss Harvard's beautiful big voice, and intelligent interpretation, she has a most beautiful legato which is so seldom found among the soprano voices, and her pianissimo is remarkable.

Cadman Coming East for Special Occasion

Charles Wakefield Cadman, the Pittsburgh composer of Indian music and other songs, is coming East to attend the jubilee celebration by the Borough of Duquesne and has written a song for the occasion called "Duquesne," which is to be sung at a pageant during the celebration by a great chorus of school children.

Mr. Cadman, it is said, has taken a great interest in this jubilee as he was a former student in the public schools of Duquesne. His first composition being named "Kennedy School Schottische," which was written on draughting paper in the scale room of the Carnegie Steel Company's plant at Duquesne when Cadman was fourteen years of age.

Mr. Cadman has just completed a new "Indian Suite," an arrangement of a portion of the music he has written for the Indian play, "The Thunderbird." This new suite, according to Mr. Cadman's plans, will have its initial performance at Los Angeles, Cal.

At Seal Harbor

The thoughts of the pedestrian, wending his way on the country roads of Seal Harbor, Maine, may be carried along by the soft summer breeze on its flight over hills and sea, to the disregard of all save nature's superior charms. So it was that he found himself standing quite still in the shade of the woods opposite a plain white cottage. Faintly he heard the voice of a rare violin—ever so faintly—then it was completely hushed. The melody, however, remained: it lulled him to sleep that night and was with him again upon awakening. On several successive days he passed the cottage, always fascinated by the wonderful strains which recurred again and again. The purity of tone was rudely broken at times by the lusty tooting of automobiles, but mainly he was annoyed because, think as he might, he could not place the composition.

Many of the world's greatest musicians are resorting at Seal Harbor, but the master whose playing had cast a spell over the pedestrian was known to him only by name—

Eddy Brown. Some time later when they met, the former distrusted both his eyes and ears, until he realized that not a mere youth but a genius of twenty-one had thrilled him. Mr. Brown explained the music as the Rode concerto, an old manuscript brought to light by Sam Franko, and arranged by the latter and Victor Louis Saar, which is being prepared for first presentation to the American public at the commencement of the concert season.

Artemisia Bowen Returns to America for Concert Work

Artemisia Bowen, the distinguished lyric soprano, who returned to America from Italy within the last month, met with pronounced success both in Rome and Milan during the current opera season there. Although she had many flattering offers to return next season, Mme. Bowen decided to remain in America until after the war, and to devote all her time to her concert duties. During this season she will be represented by Mattie Sheridan of 100 West Eighty-eighth street, New York City.

Questioned by a MUSICAL COURIER representative about the effect the war had upon music in Italy, Mme. Bowen said: "It does not seem to me that the war has affected music in general to any great extent, save in the smaller towns. There it is that the real suffering goes on. In



ARTEMISIA BOWEN,
Lyric Soprano.

Rome and the large cities, music is in full swing; the people want amusement and they certainly get it. Yes! I might say that the artist finds one material change and that is in the salaries. They have been cut down considerably. And the cost of living has increased. All the artists cannot help feeling that America is the place where their services may be properly compensated, and also that it is the place of opportunities."

During her stay in Italy, Mme. Bowen gave a number of successful benefits for the orphans of the Italian soldiers. She says that their need is deplorable.

Just as she was about to sail for America, she was arrested and held as a German spy (like so many other Americans). By the time her real identity was discovered, her boat had sailed, and she was forced to wait another week.

Behymer Engages Chicago Contralto

L. E. Behymer's success unquestionably is due in a large measure to his particular genius for discovering the right person for the right place at the right moment. California is his own particular playground.

Upon his most recent visit to Chicago Mr. Behymer, in seeking talent, signed for a three months' coast tour, Bertha Beeman, a contralto of unlimited experience and compelling personality—otherwise called magnetism.

Miss Beeman will appear at the Florentine Room of the Congress Hotel, Chicago, in recital October 6. Edgar Nelson will assist.

Honors for Mabel Garrison

Report comes to the office of the MUSICAL COURIER that Mabel Garrison, the young Baltimore soprano, who enters upon her third season with the Metropolitan Opera Company, captured all honors at the summer opera season in Ravinia Park, near Chicago; that her brilliant singing made possible the production of "Traviata," an opera said never to have been given there until this summer, owing to the lack of a soprano who could handle the difficult music.

In music, it is as with chess playing—the Queen, Melody, possesses supreme power; but it is the King, Harmony, who ultimately decides.—Schumann.

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Leading Talent from Chicago's North Shore Smart Set Participates in Vaudeville and Other Forms of Amusement—Regarding Some Advertising Agencies and Little Teachers

Chicago, Ill., September 17, 1916.

Closing the official season at Ravinia Park with fitting beauty and gaiety, was the Ravinia Frolic of 1916, under the auspices of the Ravinia Club. The finest talent among the North Shore society members presented the vaudeville, wherein dancing and singing of an excellence approaching the efforts of the professional were featured. Thousands of attendants tested the capacity of the auditorium.

Advertising Agencies and Little Teachers

There are few small teachers and small schools in Chicago who place their advertising through agencies which demand a commission on advertising they place and when the commission is refused they advise their

client to spend their money elsewhere. Advertising agencies of the high grade, such as are to be found in most of the leading cities in the country, do not bother with little music teachers and schools, but second rate agencies which have generally no rating whatsoever themselves have to get little teachers and little schools to make a living even when money comes from a different channel than the advertising game. Not wishing to hide behind the skirts of the Chicago representative of the *MUSICAL COURIER*, this article is written by the general representative of the *MUSICAL COURIER*.

Summer Term at MacBurney Studios Ends

With the week ending September 9, the summer term, which has been one of the most active in the history of these studios, at the MacBurney Studios, came to a close. Mr. and Mrs. MacBurney are at present spending a three weeks' vacation at their summer home at Clear Lake, Mich. The fall term opens Monday, September 25.

Balatka Academy of Musical Art

Anna Balatka, successor to the late Christian Balatka, has issued the school catalogue for the ensuing year, in which one observes the number of her faculty has been considerably augmented. Seventy-five instructors represent the several instrumental and theoretical departments.

The Gray-Lhevinnes in Chicago

After the close of a tour embracing 120 recital engagements the Gray-Lhevinnes (Estelle Gray, violinist, and Mischa Lhevinne, pianist) are spending a few weeks in Chicago, resting. This artistic pair start out again the end of September to fill 135 additional concerts, which will take them through the East. The tour just closed has been a series of successes for the Gray-Lhevinnes and everywhere they have been the recipients of much deserved applause.

Frances Ingram Coaching With William Boeppler

Among the many professionals who have coached during the past summer with William Boeppler, that well known instructor, coach and conductor, is Frances Ingram. Miss Ingram, a member of the Chicago Opera Association, has coached throughout the summer on German repertoire with Mr. Boeppler.

American Conservatory Notes

The American Conservatory Students' Orchestra will begin regular weekly rehearsals on the seventh floor of Kimball Hall, Monday afternoon, October 2, under the direction of Herbert Butler. Violoncello and viola players are especially desired. Advanced students have here an unsurpassed opportunity to perfect themselves in orchestral routine. The hope for players of string instruments lies in engagements for orchestras. Happily new orchestras are being organized in many cities of the United States. By receiving the requisite training in orchestral playing, students of string instruments are thus guaranteed a secure future.

Clarence Loomis, a member of the piano faculty at the American Conservatory, has written a chorus for the Indiana State Centennial to be held at Valparaiso, Ind., the last part of September. The title of the chorus is "Indiana" (An Indian Idyll). It will be performed by a chorus of 500 voices under the direction of Hugh R. Roberts of Valparaiso University School of Music. An overture composed by Mr. Loomis will be performed by the American Symphony Orchestra in one of its first concerts this fall.

Alberta Wells, graduate of the department of Public

School Music of the American Conservatory, under the direction of O. E. Robinson, has been elected supervisor of music at Moweaqua, Ill. Her duties begin at once. Rose Funsenn, another of Mr. Robinson's pupils, has been elected supervisor of music at Charleston, Washington.

Burton Thatcher Resumes Teaching

Returning from his vacation spent at Long Lake, the well known baritone and teacher at the Chicago Musical College, Burton Thatcher, has resumed his classes at the college, where he is one of the directors, with additional vim and looks forward to a bright 1916-17 season. Mr. Burton besides his teaching activities, will fill a number of concert and recital engagements.

Julia Claussen at Chicago Chautauqua

The final concert of the Chicago Chautauqua given by Julia Claussen, on Thursday evening, at the Sheridan Road tent, was a remarkable triumph for this superb artist. In spite of the inclement weather (for the rain was pouring in torrents) the large structure was crowded to capacity with many people standing, and though this closed a strenuous season, Mme. Claussen's beautiful voice was as fresh and pure as though she were but beginning. This Chautauqua which had its inception last year under the auspices of the North Shore Women's Club, has been a brilliant triumph for that organization. The interest of the entire community in that neighborhood has been aroused and the financial support was more than adequate, consequently for the first time in Chautauqua history, it has been made an institution in a large city. Of course the splendid co-operation of Harry Harrison, manager of the Redpath circuit, had a great deal to do with it, but the fact remains, and in a city surfeited with all sorts of entertainment, the North Shore Chautauqua is looked eagerly forward to, both as a source of education and pleasure.

Mme. Claussen opened her program with a group of German songs of "Frühlingsglaube" (Schumann), "Sapphische Ode" (Brahms), and "Schmerzen" (Wagner), the latter a song which she has made practically her own by her superb interpretation. After a wonderful reading of "La Reine de Saba" (Gounod), Mme. Claussen was obliged to give a double encore, singing Huntington Woodman's "Open Secret" and Jessie Gaynor's "Baby's Boat." Perhaps nothing could have more truly illustrated not only the vocal beauty of this artist, but also the wonderful art with she interprets than this simple lullaby, which for pure beauty has never been excelled in this city by any singer. A setting of the "Meditation" from "Thais" with the words of the familiar "Ave Maria" was most effective with a violin obligato and M. Charlier's exquisite accompaniment. A group of English songs closed the program. Mme. Claussen was assisted by Pierre Henrotte, violinist, who played two groups of solos and the obligato in a manner to call forth enthusiastic applause. Mon. Henrotte has a beautiful tone, musicianly temperament in abundance and in fact all the qualifications which go to the making of an artist. He also was obliged to give many encores. The two artists had the sympathetic assistance of Marcel Charlier, one of the best conductors of the Chicago Opera Association, who played accompaniments which were a marvel of exquisite delicacy and sympathy. The memory of the trio will linger long in the minds of those who heard it, for from a point of view of absolute perfection, it was a gem.

Chicago Institute Notes

Chicago Institute of Music (formerly Walter Spry Music School) opened its twelfth season on September 11 with a very large enrollment. Many novel features are offered this year which have never before been in the curriculum. Alexander Raab will have an artists' class for advanced pianists. Thomas J. Kelly, who has recently been added to the faculty and is an authority on voice culture, will give lectures on the speaking and singing voice as well as lecture recitals on Wagner's "Nibelungen Lied," a prologue to which Mr. Kelly gave last Wednesday at the school. Ernest Toy, who succeeds Hugo Kortschak, as head of the violin department, has attracted a great deal of attention and is sure to win a prominent place among the eminent violin teachers of Chicago. Mr. Toy will have charge of the orchestra, which will begin rehearsals early in October.

John Karl Jackson spent the summer on the Pacific Coast and while in Los Angeles met his former master, William Shakespeare, with whom he did some coaching. Mr. Jackson again will have charge this year of the chorus of the Institute and will give two concerts as last season. The first rehearsal will take place on Tuesday evening, October 17, at the Institute.

Alma Hayes Reed Triumphs at I. L. A.

Auspiciously opening the formal programs of the International Lyceum Convention, at the Auditorium Hotel Assembly Hall, Friday afternoon, was the appearance of Alma Hayes Reed, soprano, who interpreted most artistically, "Depuis le jour" from "Louise" (Charpentier), receiving

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unstinted applause from an audience of artists. "Day" in the manuscript, from the youthful though competent pen of Ralph Frederick Roth (with the composer at the piano), proved to be most attractive and gave added interest in being dedicated to the singer. This was used as an encore.

Eleanor Everest Freer in Charity Role

Eleanor E. Freer, Chicago's eminent composer, has been authorized to collect donations for the "Permanent Blind Relief War Fund" and the War Baby's Cradle. Checks may be sent to her address, 1420 Lake Shore Drive. Names and amounts of donors will be forwarded to headquarters of above societies.

Sings Antoinette Donnelly's Song

One of the most delightful songs which Letitia Gallaher is using for encore this week at the Orchestra Hall Cinema concerts is Antoinette Donnelly's Irish ballad "Mavourneen, Won't You Name the Day?" The composer is the editor of the woman's page of the Chicago Tribune and her output is a little gem, effective and charming, and should find a place on many recitalists' programs during the season.

Rose Lutiger Gannon Resumes Chicago Classes

Rose Lutiger Gannon has had a very active summer, most of which was spent in Winona, Minn., where the popular contralto and teacher of vocal art conducted a successful normal course. Mrs. Gannon has returned to

Chicago and taken up her duties at the Chicago Musical College, where she is one of the prominent members of the vocal department.

Interstate Opera Conductor to Maine

Ernst Knoch will temporarily abandon his Fine Arts studio to rest in Maine for a brief period previous to resuming his operatic conducting with the Interstate Opera Company, which gives its premiere in Cleveland.

Hans Hess' Studios

Hans Hess, cellist, of the American Conservatory of Music, is to be found in his Kimball Hall studio on Tuesdays, from nine o'clock until two, and on Fridays, between the hours of nine and twelve. Other days he will be found at his home, 2238 Dayton street.

Notes

Frank Waller passed through Chicago this week, returning from California on his way back to the East.

W. Vilonat has returned from his vacation and entered upon what purports to be his most successful season of teaching at his Fine Arts Building studio.

Warren Proctor, the newly acquired tenor of the Chicago Grand Opera Association this season, will appear in recital at the Edgewater Women's Catholic Club, September 22, before leaving for a brief tour in Northern Michigan.

JEANNETTE COX.

She had as her guest for one week her pupil, Miss Cappellano, who is spending the summer at Musicology."

Rubner's Dance Suite Performed

At the Park Concert, September 4, the Mall, Central Park (made possible by the generosity of Elkan Naumburg), Cornelius Rubner's dance suite, "Prince Ador," was performed by the full orchestra. The reception given this delightful work was indeed gratifying, once more testifying to Rubner's ability as a composer.

James-Eady Nuptials

Millicent Eady was married to Philip James, the well known organist, composer, and choral conductor (the Southland Singers will be under his charge this season), September 9, at the Dune Church, Southampton, L. I. They will be at home at 1 West Eighty-second street, New York, after November 15. The hearty good wishes of the MUSICAL COURIER go with the young couple.

George A. Holden, Tenor, Available

George A. Holden, the tenor, son of Albert J. Holden, the deceased organist and composer, is available as substitute tenor. Inquire care this office.

Julius L. Klein's Orchestra

During the course of several auto trips to Binghamton—"The Parlor City"—and consequent stop for refreshment, liquid and otherwise, at Hotel Arlington, the orchestra directed by Julius L. Klein, cellist, was an enjoyable feature of the evening. This young man plays with ardor and vim, and his men do the same, producing real music.

Russian Ballet Arrives

Most of the members of the Russian Ballet, which opens its American season on October 9 with a three weeks' engagement at the Manhattan Opera House, New York, arrived Monday, this week, on the French steamer "Lafayette." The organization this year is under the management of the Metropolitan Musical Bureau, of which F. C. Coppicus is the head, and the artistic director is Watslav Nijinski, the principal male dancer. Ekaterina Galanta, who will be the leading danseuse, was among those on the ship.

Towns Leaves Town

Baritone Kirk Towns, concert artist and pedagogue, has returned to Dallas, Tex., for his winter's work, after an enjoyable vacation spent in the East. Mr. Towns' Dallas classes are full to overflowing and his Western concert engagements already total a considerable number.

Donahue's First Recital

The first New York recital of Lester Donahue, the young pianist, will take place at Aeolian Hall on the evening of October 23 instead of in the afternoon as originally announced.

Dudley Buck Reopens Studio for the Season

Dudley Buck, the New York vocal instructor, reopened his Aeolian Hall studio for the season on Monday, September 18.

When the Boston National Grand Opera Company visits Dallas, Tex., next March (on the 16th and 17th) that city will hear "Iris" and "Faust."

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BREVITIES

Noble and Land—Speke-Seeley's Return—Dambmann Pupil Wins Honors—Public Academy of Music Opens—Rubner's Dance Suite Played—James-Eady Nuptials—George A. Holden, Tenor—Julius L. Klein's Orchestra

T. Tertius Noble and Harold Land (baritone soloist at St. Thomas's P. E. Church, New York) have had many good times together this summer. They camped in the Catskills, fished and roughed it together. Mr. Noble visited Mr. Land at his beautiful home, "Green Gables," in Yonkers, staying over for a week-end, and a picture of the two men shows them standing along the garden walk. Mr. Land has returned from his summer's outing, during which time he made only two concert appearances, so he feels in fine shape for the impending season. On an extensive canoe trip he happened to meet Suzanna Dercum, at Mount Hope, Pa., and of course a visit became the occasion for a discussion of Mahler and his ninth symphony.

Henrietta Speke-Seeley's Return

Henrietta Speke-Seeley, the well known instructor of voice, conductor of the St. Cecilia Chorus of the Bronx, etc., expects to return from her summer's stay in Mount Washington, Vt., end of this month. A card from her, with view of "Lake of the Clouds," Vt., says in part: "Not quite the Swiss mountains and the happy days at Mme. Cappiani's villa at Rodi-Fiesso, but the best I could do this summer. The air is certainly fine and soft, and the country most beautiful.—H. S. Seeley."

Public Academy of Music Opens

H. H. Reppert announces the reopening of the Public Academy of Music, of which he is director, at 146 East 115th street. An elaborate circular states the plan of the institution, which is not run for money making purposes, but is, on the contrary, largely charitable. Maximum results, with minimum charges, these are the principles of the Reppert institution.

Dambmann Pupil Wins Honors

Angelina Cappellano, artist-pupil of Emma A. Dambmann, sang recently at Watch Hill, R. I., and the Westerly Daily Sun of August 28, said of her:

"Miss Cappellano was received favorably and her songs were a pleasing feature of the musical program. Julius Schendel accompanied with his usual brilliancy of execution. The numbers which Miss Cappellano gave were aria from 'La Boheme,' Puccini; 'Un Bel Di,' from Puccini's 'Madam Butterfly,' and 'Supposing,' by Bischoff.

"Miss Cappellano's confidence and composure made her appear to good advantage, and her selections showed careful training and attention to tone formation.

"Emma A. Dambmann, in private life Mrs. Hermann G. Friedmann, is staying at the Watch Hill House.

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**THE VOICE PROBLEM FROM
A PHYSICIAN'S VIEWPOINT**By Irving Wilson Voorhees, M. S., M. D., Adjunct Professor in Fordham
University, New York City**Colds—Their Cause and Cure**

I venture that if any one were to ask the authorities at the Metropolitan Opera House this question, "What is the usual reason for making a change of bill in your arrangement of performances?" the answer would be, "Because Mme. X is ill with a cold and cannot appear." Of course, this is not always a valid reason, for "a cold" is a very convenient excuse, and is ordinarily quite acceptable, but, as a matter of fact, it requires a very little "Schnupfen" to put a very big singer quite out of the running, so to speak. A cold is usually accepted as something inevitable, and the average person does little to alleviate it save to swallow a few "rhinitis tablets" and drink a hot toddy. These measures, while sometimes effectual in other persons, often fail in singers because they do not relieve the local condition in the nose and throat in a way that permits satisfactory use of the voice. Camphor, quinine and belladonna are the drugs ordinarily used in the above mentioned tablets, and, if taken in sufficient quantity to afford relief, they dry up the secretion too quickly and parch the mucous membrane. As every singer knows, a dry throat is fatal to good tone work.

A cold is something more than an annoyance. It is, in many cases, a real danger, because under the mask of a simple acute catarrh may be lurking the dread germs of pneumonia or tuberculosis. If the infectious nature of colds were better appreciated, they would have to be reported to the Board of Health along with scarlet fever and diphtheria. To be sure most people recover from a simple rhinitis or laryngitis anyway in due season in spite of, or because of, all, any or no treatment as you wish, but who can say that colds do not furnish the soil and lay the stratum for many other diseases, both acute and chronic? A few months ago, the Commissioner of Health of New York City made strenuous efforts during an epidemic of gripe to educate the public against spreading disease by droplet infection. It was an impossible task, but it was worth trying. We ought to wage perpetual warfare against the ignorance and carelessness of those who cough and sneeze in public places without protecting the face with a handkerchief. It is, after all, such a little thing to do, to learn how and when to use the pocket handkerchief. Expectoration on the floor, while disgusting, is much less dangerous to health than the sputtering of fresh, germ-laden spray into the air which must be breathed by defenseless passengers. The peculiar, pervading odor after a sneeze gives one a vivid idea of how great a number of persons can be infected from this one source alone. Sneezing and coughing are both cleansing acts. The mucous membrane of the nose and throat rebelling against the presence of some irritating, foreign agent experiences a reflex nerve impulse and endeavors to shake off the intruder very much as a horse, by wriggling the skin, shakes off flies in summer. The old idea that "a fit" of sneezing in an audience was simply due to unconscious imitation is no longer tenable. Particles cast off by some one having a cold are inhaled by susceptible persons, and eventually the whole audience becomes affected. It is a momentous fact that practically all of the acute infectious diseases of childhood begin as nose and throat difficulties. In measles, there is the watery eye and running nose; in scarlet fever, there is the peculiar, red strawberry tongue; in diphtheria, the whitish patches from which alone the expert diagnostician can make his diagnosis. Recently it has been determined that acute anterior poliomyelitis (infantile paralysis) begins as a nose and throat infection. These examples ought to be sufficient to convince any one of the ease with which all air borne diseases can be carried from one person to another. With every breath, we are capable of drawing in the germs of some infectious disease. Why is it, then, that everybody is not constantly ill with one or another of these pestilences? Because the nasal secretion itself is capable of destroying a large number of the less virulent bacilli owing to its bactericidal power. Then, too, a very resistant person has a large supply of "antibodies" in the blood, which are capable of neutralizing toxins, as was explained in the article on pollinosis in the MUSICAL COURIER of August 10. This prevents active symptoms of disease from becoming manifest.

When a cold is once under way, what can be done to check it? Many have been the articles written in medical books and journals concerning the treatment of colds. Some of these are helpful, more are worthless in so far as the singers are concerned, for the requirements of the latter

are special and peculiar. It demands very special observation and experience in treating singers to do good without doing harm. First of all, self medication at home is not to be recommended, because nobody can see into his own nose and throat in a way to make medication effectual. Local appearances and conditions change from hour to hour, and it requires expert judgment to know just what to do and how to do it. Self-medication is often fostered by the tender ministrations of an obliging druggist, who feels in duty bound to placate a customer by handing over the counter anything that the law allows him to sell without a prescription. It is unwise to ask the advice of a pharmacist in matters medical. He is in his store to sell drugs on the order of a physician, not to prescribe them. In fact he is not trained to prescribe, and when he becomes ill he must call in a medical adviser just like one who knows nothing of remedies. Drugs sold over the counter for the relief of colds are: phenacetin, salol, quinine, aspirin, troches, lozenges, etc. For a cough, some compound cough mixture is administered which upsets the stomach, and makes the last estate of the patient worse than the first. A cold in its beginning is a local not a constitutional disease, and should yield to local measures. Just so soon as the local symptoms are cleared up the constitutional symptoms, if there are any, subside.

Now it would seem that the logical method of treatment is not to administer remedies by stomach, if no condition there requires attention, but to apply such remedies directly to the site where action is desired; that is, into the nose in acute rhinitis, or into the throat when active inflammation is located there. In dealing with these acute infections in singers, the two remedies most often used by the specialist are silver in some form or iodoform. The silver salts are all irritating and unpleasant even though they are efficacious in many cases. Iodoform has such a persisting, penetrating odor that it is very objectionable to many fastidious persons. It is most frequently suspended in oil and sprayed on the inflamed parts.

During the past four years I have been using with remarkable effect the well known aromatic principles—oil of cloves, oil of cinnamon, thymol and menthol combined, not as a spray, but in drop form applied directly to the mucous surfaces. The results of these investigations were published in The Boston Medical and Surgical Journal of November 4, 1915. This combination is mildly antiseptic, relieves congestion, cools and partially anesthetizes the inflamed areas, and gives the patient a pleasant sense of exhilaration for two or three hours. An ordinarily severe cold will clear up in from forty-eight to seventy-two hours by this method. In acute laryngitis the relief is immediate.

One patient is subject to sudden severe attacks of laryngitis in the spring of each year. She loses her voice completely for weeks unless treated. In May last, she appeared at my office absolutely voiceless, even whispering was difficult for her. Upon examination the entire larynx was found red and swollen, the vocal cords were thickened and covered with sticky mucus, and the whole picture was one of intense inflammation. Four treatments were given, one in the morning and one in the evening for two days. On the third day the voice was entirely normal, and the patient was discharged.

In acute bronchitis with severe coughing, it is astonishing how effective this treatment may be. The oily vehicle which carries the aromatic drugs heals and lubricates the irritated mucous membrane, and in a few hours a marked change for the better is seen, the sufferer expressing himself as very highly gratified at the improvement.

A word must be said, too, in favor of the use of vaccines in some cases, especially where there is a tendency to oft-repeated attacks either of rhinitis or bronchitis. A culture is taken from the nose or throat as the case may be, and an effort is made to identify the predominant germ. This done, a vaccine is made from the dead bacilli which have been destroyed by heat, and, when properly standardized, this vaccine is injected with a fine hypodermic needle beneath the skin of the patient. As a rule there is very little reaction, and the patient is entirely able to keep up his work. Several such injections may be required before the susceptibility is reduced to the point where catching cold is rendered difficult. There are also several good stock vaccines on the market furnished by pharmaceutical laboratories. These are already for use by the physician and save a great deal of time and trouble in preparing the cultures.

That a cold should never be neglected was well exempli-

fied during the epidemic of influenza in the winter of 1915-16. Many neglected cases experienced complications in the nasal accessory sinuses necessitating operation, while others developed abscesses in the ears and went through a painful siege for some weeks with ultimate diminution of hearing.

United States and Canadian Tour Booked for Mme. Edvina

Mme. Edvina has cabled her managers, John W. Frothingham, Inc., that she will sail for New York early in October. Since her return to Europe last spring she has been singing at the Paris Opera and in concert in England, and she now comes back for her first extended concert tour of the United States and Canada. Hitherto because of her several seasons with the Boston, Chicago and Metropolitan Opera companies she has been known almost exclusively as an operatic prima donna.

Considerable regret was expressed by the opera subscribers in Chicago when it was learned that Mme. Edvina



LOUISE EDVINA,
Canadian Prima Donna.

had decided not to renew her contract, but would devote herself exclusively to concert this season. Therefore the announcement will be all the more welcome that Mme. Edvina has been engaged to open the series of morning musicales to be given in the crystal ball room of the Hotel Blackstone under the direction of Rachel Busey Kinsolving. This concert will take place on Tuesday, November 7, and the following Monday, supported by her own concert company, the prima donna will begin her tour of western Canada at the Walker Theatre, Winnipeg. Other Canadian cities to be visited will include Saskatoon, Regina, Edmonton, Calgary and Vancouver, after which concerts will be given in Portland and Seattle.

Particular interest is attached to the Vancouver concert which will take place on November 23 in the Orpheum Theatre, on which stage the soprano made her debut in an amateur performance of "Patience" some ten years ago. At that time music was only a pastime, and such a thing as a professional career was farthest from her thoughts. It happened that the late George Edwardes, of the Gaiety Theatre, London, was passing through Vancouver en route to England from Japan. He attended the performance and was so struck by the talent, vocal and histrionic, displayed by the young singer, that he asked to be presented and in the strongest terms advised her to go abroad and prepare for the stage, even going so far as to offer her the leading role in a new production he was about to make.

Although the offer was not accepted, the advice was taken and shortly afterward the present Mme. Edvina left for Paris, and a period of study with Jean de Reszke followed.

However, it was not as a light opera star, as George Edwardes had predicted that the soprano was destined to shine. Under the tutelage of Dr. Reszke her voice began to show such development that grand opera became her goal, and when next she appeared in public it was as Marguerite in "Faust" at the Royal Opera, Covent Garden, London. Her success was instantaneous, and she at once became one of the leading members of that world famous organization. It was a long jump from the amateur "Patience" to the stage of one of the greatest opera houses in the world, but Mme. Edvina accomplished the feat with ease.

After her return from the West, Mme. Edvina will open the series of musicales of the Tuesday Salon at Sherry's, New York, on December 5, and later will sing in Boston, Buffalo, Washington, Detroit, Toronto and other important Eastern cities.

ORCHESTRA PLAYERS PLENTY IN FRISCO

So Says Sokoloff, of the Philharmonic—Personal Notes and Mention

San Francisco, Cal., September 16, 1916.

Nikolai Sokoloff announces that the People's Philharmonic Orchestra, which will be directed by him during the coming season, will be very largely the same in personnel as that of the summer season that was closed recently. Emilio Meritz will be the concertmaster and lead the first violins. Summing up the situation Mr. Sokoloff says: "We are in no danger of suffering from a lack of



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instrumentalists, competent in all regards. If we shall not be able to fill one or two vacancies here we may have to send for instrumentalists; but the Musicians' Union has cooperated with us well and we have no fears. The outlook for the coming season is so bright that I am contemplating it with the keenest pleasure."

Notes

May Mukle, noted cellist, has returned to San Francisco, and she will play in orchestral programs here. Three sonata recitals will be given during the coming season, in this city, under the direction of Hother Wismer, violinist.

William J. McCoy has written a book on "Cumulative Harmony," which has been published by Ginn & Co., New York. Mr. McCoy is a noted Pacific Coast musician and composer.

The writer of this article takes pleasure in writing the following few words about N. G. Saunders, which will surprise him completely, but they are fully deserved. Mr. Saunders was the able ally and assistant of the lamented late Hermann Perlet, the first conductor of the People's Philharmonic Orchestra and was greatly influential in bringing together the admirable body of instrumentalists

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who played under the baton of that prince of good fellows and musical idealists—blessings on his fragrant memory—Perlet. After the death of Perlet, Mr. Saunders remained faithful to the Philharmonies; toiled early and late for them; and the existence of the present Philharmonies is partly due to his labors and influence with the instrumentalists. "Honor to whom honor is due." The facts are known to all local musicians.

The great organ that was used during the Panama Pacific Exhibition at the Festival Hall, will be placed in the San Francisco Civic Auditorium. Harriet Pasmore has accepted an engagement as teacher of vocal music at Pomona College in southern California. D. W.

Louis Aschenfelder Begins Fall Term Teaching

Louis Aschenfelder, vocal teacher, has resumed his regular schedule for the full week, at his studios, 114 West Seventy-second street, New York City.

During the summer, Mr. Aschenfelder gave a course especially adapted to pupils who are studying to become concert or operatic artists, which proved so successful and popular, that Mr. Aschenfelder and his assistants will continue to give the supplementary subjects to all students who wish them.

The complete course includes, besides tone production, studies in solfège or sight-singing, phonetic diction, style



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Alice Nielson received \$30,000 for her summer Chautauqua tour, giving one hundred and eighteen recitals.—Los Angeles Graphic.

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SNAPPED IN DENVER.

Myrtle Irene Mitchell, Kansas City impresario; Alexander Saslavsky, of the Saslavsky String Quartet; Alva Voedisch, the New York manager, and Father G. Burke, who brings celebrated artists to Denver. Snapped on the steps of the Brown Palace Hotel Denver, Colo.

Dates for Bechtel Alcock

Bechtel Alcock, tenor, is booked to sing in "The Messiah," at London, Ont., January 1, 1917, and at Columbia University, New York, in joint recital with Merle Alcock, contralto, some time in March.



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Gilderoy Scott at Home

Gilderoy Scott, the English contralto, who has just signed with Antonia Sawyer, the New York manager, is decidedly domesticated. This the writer was astonished to learn upon her being Miss Scott's guest at dinner one night last week.

The singer and her sister, who is an artist, share a cozy little apartment on Washington Heights, New York, where their friends spend many happy hours. Miss Scott, unlike so many other singers, has a keen understanding of business and is also very fond of her home. Moreover, she is an excellent cook (when she has to delve into that particular art), and a thrifty housekeeper. All of which is because much of her time is spent on the road during the winter, and when she returns to her "roost" as she calls it, she loves to fuss about.

However, all good things must come to an end and before long the contralto will have to desert her little apartment. On October 19, she will make a tour of Canada. This tour is being anticipated with much pleasure by the Canadians, as Miss Scott has many admirers there who remember her as a member of the Moody-Manners Opera Company of England.

Last season she gained the praise of the press in and about New York, for her excellent work as a singer of oratorio. In Schenectady, N. Y., where she sang the leading contralto part in the "Elijah," the Gazette of that city said: "Those hearing the concert will think with peculiar pleasure of the wonderful deep contralto voice of Gilderoy Scott with that something in it fascinatingly like the sound of the cello bow on the strings when you hear the instrument quite near. And it was as sweetly moving as the cello, too. The singing of the well known 'O Rest in the Lord' was so wonderfully effective that it stands out as her principal solo. The rich smoothness of tone and the emotional quality which were present without disturbing the other wordly manner of the rendition made it one of the most impressive things in the entire program."

Wilbur A. Luyster Returns

Wilbur A. Luyster, the newly appointed director of music of the Baptist Temple Choir, of Brooklyn, has returned from his summer camp on Lake Quaccumasset in Massachusetts, and is taking up with the choir the study of Gaul's "Holy City," to be given during October in connection with a series of sermons.

Mr. Luyster contemplates a choir of 200 voices before the first of the year; at present the choir has 165 active members and by recruiting good voices from his many singing societies which he conducts, together with the members of his sight singing classes at his school, 220 Madison avenue, and the People's Chévé Singing Classes, held at the Art Building, 174 Montague street, Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences, it is safe to say that the limit will be reached long before the holidays.

Soder-Hueck Studios Opened Fall Term September 18 With a Large Class of Pupils

The name and fame of the Soder-Hueck vocal studios are well established. Mme. Soder-Hueck is not only a well known singer; she is also a thorough musician, is in full possession of her remarkable voice and well able to impart her rare knowledge to others. Every singer is taken individually, according to personality, general ability, character of voice, etc.; in short, for what he is best fitted for future success. Perhaps many pupils, trained at the Soder-Hueck studios during past years, who are now so successful in concert, oratorio and opera, are the best recommendation of the splendid results obtained. The Soder-Hueck method is eminently successful for developing freedom of voice and resonant, ringing upper tones; the method also develops fine lower notes and freedom of the whole voice compass, as she proves with her contraltos and basses, and the many professionals coaching with her all are delighted with the marked improvement gained in a short time. She is always in demand and



GILDEROY SCOTT,
Contralto.

specially successful in training the tenor voice. Her singers are always ready at short notice to fill engagements. They have a large repertoire in the different styles and languages, they sing always from memory with freedom of voice and appearance. Managers have engaged singers right from her studios.

For terms, particulars, voice trial, etc., information may be had at the Soder-Hueck vocal studios, Metropolitan Opera House, 1425 Broadway, New York City. Phone, 6221 Bryant.

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ISOLDE MENGES, GIRL VIOLINIST

Life-Sketch of the Young Artist Who Will Appear in America Under the Management of Maud Allan

BY ROBERT MACKAY

Isolde Menges, the wonderful girl violinist, who arrived from London last week aboard the White Star liner "Lapland," to tour the United States and Canada under the exclusive management of Maud Allan, the great symphonic dancer, impresses one very quickly as possessing all the attributes of the man fiddler. She undoubtedly has all the necessary power in her arms and hands indicative of virility and force in her playing. Nevertheless, in her manner she is girlishly frank and she possesses the qualities of feminine magnetism one finds in a young miss reared in the seclusion of an English "country house," rather than a girl whose two years on the concert stage, according to the unanimous opinions of the London critics, has placed herself in the front rank of violinists, irrespective of sex.

If modesty and gentleness and a natural desire not to push oneself forward are attributes of the real artist, as the distinguished French novelist, Romain Rolland, has said in his ten volume romance of a violinist, "Jean Christophe," then Isolde Menges is truly an artist. She wears all the Castilian beauty of her talented mother—subtle olive skin, hazel eyes, a wealth of dark brown hair cut short and clustering about her neck in upturned wavings. Her figure is marked with the perfection that comes from plenty of outdoor exercise; she has the long tapering fingers of the artist, a voice that is melodiously sweet and a smile of wholesome good nature and satisfaction.

Miss Menges looks upon Maud Allan as a "little mother," and Miss Allan looks upon Isolde Menges as a "little sister." The dancer watches over her new charge with all the sentiment in her great human nature, and Maud Allan is one of the most kindly and human persons in all the world.

"You will find Miss Menges very reticent," said Miss Allan, when I called at their apartments in New York for an interview, "and you will have to ask her many, many questions before you can really find out anything about her very remarkable career."

The interviewer is generally ill at ease with the untalkative. He scarcely knows how to begin and usually puts the most pointed question first; so I felt about in my quiver for the most important arrow of interrogation, but could find nothing more startling to ask than this: "How long have you been playing the violin?"

And, thank heaven! Isolde Menges proved far more blithely talkative than I had anticipated.

"How long have I been a 'fiddler?'" repeated Miss Menges. With the naive abandon of the accomplished violinist she calls them all "fiddlers." It is a treat to hear her tell about the great fiddlers she has met and heard, but, to her, none is quite so wonderful as her last teacher, Leopold Auer, of the Conservatory of Petrograd.

"Oh," says Miss Menges, with a positive shake of her curly head, "Leopold Auer is the greatest fiddler in the world!"

Miss Menges told me that she gave her first recital when she was only three years and seven months old! It took place in her father's home in Brighton, England—a home that was really a conservatory where her father, George Menges, has taught violin, and her mother has taught both violin and piano for many years. There was present an audience that filled the big music room, and the affair was announced as "The First Recital of Isolde Menges."

"I played by heart quite a few pieces on my little fiddle," said Miss Menges, "and the fact that I was facing so many people didn't frighten me in the least; but my little brother who sang several baby songs to my accompaniment was so bashful that he wouldn't face the audience. He turned his back to the people while he was singing."

"I suppose that I cannot help being a fiddler. Mother says that before I was born she resolved that I would play the violin. As far back as I can remember, I have had a bow and fiddle in my hands. Father used to make me stand beside him at the piano, and, while he played with his left hand, he put his other arm around me and held my right hand in his. Then I placed my little fiddle under my chin, and he would help me draw the bow back and forth across the strings. Those were my first lessons."

"I never realized in those days that I was 'grasping the idea.' Now it does not seem to me that I ever emerged from the so-called chrysalis stage into a complete understanding of the instrument. The whole thing seems to

have been born with me. I worked without any great effort—just improving and improving until fiddling seems to be my very life."

"Father continued to give me lessons for some years—until I was about eleven. Then Leo Sametini, now head of the violin department of the Chicago Musical College, gave me some instruction. He used to come down to Brighton to spend the week-end and play billiards with father, and every Sunday morning he gave me a good long lesson in technic. These lessons lasted for about a year; but my father never ceased instructing me until 1911, when I went to the Conservatory of Petrograd to become a pupil of Leopold Auer."

"I cannot tell you how much I appreciate the teaching of this great man. He is a wonder, a wizard. I realized that he was slowly producing the finish that my work needed. He made me understand that personality is as important as technic, and he also instilled in me the value



Martin a Favorite in Milwaukee

The press of Milwaukee is unanimous in its words of praise for the recent singing of Frederic Martin with the A Capella Choir of that city. Mr. Martin has had four appearances with this splendid body of singers, and to show his versatility has sung "Auf Deutsch," "The Messiah," "Samson," "Creation" and "Judas Maccabaeus," all with notable success.

After many requests he is to devote two days each week to pupils in the art of singing, thus with his numerous concert engagements and his church work he is planning for a busy season.

Culled from the Milwaukee press are the following notices:

As was expected Mr. Martin's singing proved to be the feature of the performance. A singer of thorough training, long experience, fine voice and high scholarship, he sang always with the finesse of the polished musician, with dignity and authority, exhibiting the understanding and command of oratorio style that places him in the front rank of singers.—The Evening Wisconsin, Milwaukee, Wis., May 9, 1916.

Mr. Martin's numerous oratorio appearances in this city have served to reveal his excellent musicianship to its fullest extent, and last night was no exception. He sang his lines with dignified authority, resonant tone, and admirable diction.—The Free Press, Milwaukee, Wis., May 9, 1916.

Mr. Martin is so well known as an oratorio singer, comment is hardly necessary, more than to say, that he is a master in this field. No word of his text is lost to the listener, nor any value of the music. His voice has lost not a bit of its sonorous richness of tone, and he sang the florid music with the ease and agility of a coloratura soprano, as well as with great dignity of style and authority.—The Journal, Milwaukee, Wis., May 9, 1916.

Volpe Institute of Music Secures Léon Rothier

The Volpe Institute of Music is to be congratulated on having secured the services of such a distinguished artist as Léon Rothier, the French basso of the Metropolitan Opera Company, as one of its vocal teachers. It is understood, of course, that Mr. Rothier can give only a part of his time, and only to special students.

When Léon Rothier was fifteen years old he was playing first violin in the Rheims Philharmonic Orchestra. Pol Plançon, then the greatest French basso, came to Rheims that year to appear as soloist at one of the concerts. Little did the young violinist dream at that time that he should some day become the successor to the great Plançon.

of rhythm and the drawing of sweeping, round and flexible lines. Then, too, he made me realize how necessary it is to make every phase of music interesting."

Three years ago, when Isolde Menges was only seventeen years old—she is just twenty—it was written of her by Auer: "I hereby have much pleasure in certifying that Miss Isolde Menges has without doubt one of the most remarkable talents for the violin that has ever come under my notice."

Miss Menges returned to England, and her first London season was inaugurated. Not in ten years had a violinist so captivated the London critics. Miss Menges has a large repertoire. She says that her favorite composers are Brahms and Bach. She proposes to play the Brahms concerto in America. She has received prodigious praise for her rendition of the Brahms, and her performance of this masterpiece in this country no doubt will establish her as a serious artist of the first order.

Referring to her rendition of the Brahms concerto, the critic of the London Standard said: "That Miss Menges both knows and can apply her art is but a moderate way of expressing the brilliant performance she gave of the work."

The debut in America of Isolde Menges will take place at Aeolian Hall, New York, on Saturday evening, October 21. Maud Allan will present her in all of the principal cities of the United States and Canada this season, and she will appear also, whenever it is possible, as a soloist with the Maud Allan Symphony Orchestra under the direction of Ernest Bloch, the French-Swiss conductor. In addition to her New York appearances, recitals are being planned for her in Boston, Philadelphia and Chicago.

Rothier was born at Rheims in 1874 and studied at the Paris Conservatoire. He is famous in all the great cities of Europe and for six seasons has been one of the most popular of the members of the Metropolitan Opera Company.

When the entire staff of teachers of the Volpe Institute is announced it will attract the attention of the entire musical world. It is the purpose of the board of directors to make this school second to none. Already, before the Institute has opened its doors, applications and inquiries are pouring into the secretary's office at 146 West Seventy-seventh street, New York.

A most worthy branch of the school will be that which will take care of talented pupils who have but very little money to spend for their musical education. Departments have been organized for young singers, pianists, violinists and other branches. But those who expect to study with such teachers of international fame as Rothier must pay prices above the average. And serious students unquestionably will very gladly do this, for they know the benefit derived.

Brooklyn Philharmonic Resumes

The Brooklyn Philharmonic Orchestra, Max Jacobs, conductor, one of the oldest orchestral clubs in America, will resume rehearsals at the Imperial Hotel, Fulton street and Red Hook Lane, on Tuesday evenings, beginning September 26, 1916. Those desiring to join, may apply any Tuesday evening for membership. Louis Strauss is president of the orchestra.

I think sometimes could I only have music on my own terms, could I live in a great city, and know where I could go whenever I wished the ablation and inundation of musical waves that were a bath and a medicine.—Emerson.

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Haru Onuki's First Experience on the Stage a Delightful One

When the writer called upon little Haru Onuki, the tiny Japanese prima donna being featured at the Hippodrome, New York, she received many surprises. Naturally one would suppose that a daughter of sweet Japan would speak with a pronounced accent. Not so with this little lady—on the other hand, Miss Onuki speaks English far better than most Americans, who are apt to be rather careless. The press has commented upon her flawless diction more than once.

Over a cup of delicious tea and between munchings of wee cakes, the writer learned that Miss Onuki was very happy at the Hippodrome, and that the whole company seemed to her like a big, happy family (of which she must be the baby, thought the writer).

"Perhaps it is because this engagement is my very first experience on the stage," she said, "that I am so positively childish about being thrilled and overdelighted. The members of the company seem like a big family, and I do believe that the stage manager thinks he is their father. At least he watches over us very carefully."

"No, I don't know just what my plans are for the future. I am being coached in many operatic roles and should like to appear in concert work, but for the present just say, please, that I am very happy where I am."

She was more than enthusiastic in her praise of Mr. Dillingham, and even "Jimmie," the office boy, has a place in the little Japanese maiden's heart. She is sympathetic and at the same time rather pessimistic, and is continually carrying other people's burdens.

Yet she possesses all that goes to broaden and beautify the character, if hers may be perfected any more than it is. She is but nineteen years old, yet she says she feels much older. This she attributes to the fact that she has worked so long and hard with her music.

Coming as she did from Seattle, less than a year ago, Miss Onuki received the present engagement at the Hippodrome, after she had stolen away the hearts of her audience at a recent Sunday night concert at the Hippodrome.

Miss Onuki expects her sister, who is a talented pianist, to pass the winter with her, and she is anticipating many delightful times.

Mr. and Mrs. Herman Devries, Eminent Teachers

Few teachers can lay claim to a more representative class of students than does Herman Devries, the prominent Chicago vocal instructor and coach. The name stands for achievement of the highest degree along every line of the vocal art and his is an enviable reputation. The MUSICAL COURIER representative has heard many of Mr. Devries' students. His classes are splendidly representative, including some singers whose accomplishments have excited wide interest and a great degree of admiration on the part of the general public, who have been fa-



HERMAN DEVRIES.

vored with opportunities to attend and listen to the fine work of the singers presented in concert and opera throughout the season by their mentor. These functions are of a highly artistic nature, evidencing the excellent work done in the Devries' studios. The season 1916-17 promises to be one of great activity as is usual at these studios in the Fine Arts Building.

In Mrs. Devries, Herman Devries has an excellent assistant and she, too, is kept constantly busy by the demands made on her time. A visit to her studio always finds her active and a great many students of the vocal art are to be found in her classes. Mrs. Devries' success as well as that of her prominent husband is best evidenced by the

fact that the Devries pupils are in regular demand for appearances in public. In addition to the regular studio instruction, both Mr. and Mrs. Devries present interpretation classes by their pupils every Wednesday evening during the summer months. The demands made upon the Devries' time were such that their studios have remained open this year throughout the entire heated spell.

Besides his activities as vocal teacher and coach, Mr. Devries again will be the music critic on the Chicago American this year. When he took up the post at the



MRS. HERMAN DEVRIES.

beginning of last season much comment was heard and his well versed reviews were much sought throughout the entire season.

Niessen-Stone Vocal Studio Will Open October 1

Mme. Niessen-Stone will open her vocal studio, 151 West Seventy-second street, New York City, October 1. Assisted by Elsa Fischer, violin, Frank Sheridan, piano, and Mrs. W. H. Kenney, accompanist, Mme. Niessen-Stone was heard in a song recital for the benefit of the Children's Vacation Fund, Forest of Arden Theatre, Lake Placid Club, Lake Placid, N. Y., August 23, 1916. This was the program: "Del mio cor," from opera "Orfeo" (Haydn), "Liebesbotschaft" (Schubert), "Kommt dir manchmal in den Sinn" (Brahms), "Cécile" (Strauss), Mme. Niessen-Stone; "Melodie" (Gluck-Kreisler), "Canzonetta" (D'Ambrosio), Miss Fischer; "The Soldier's Wife" (Rachmaninoff), "My Native Land" (Gretcheninoff), sung in Russian—"Fortunio" (Messager), "L'heure d'Azur" (Holmes), Mme. Niessen-Stone; nocturne for left hand alone (Scriabine), caprice (Dandila), "Blue Danube," paraphrase (Schulz-Euler), Mr. Sheridan; "Ships That Pass in the Night" (Stephenson), "Love Is the Wind" (McFadyen), "Turn to Me" (Old Scotch Folk Song), "Tis Spring" (Ware), Mme. Niessen-Stone.

Sidonie Spero at Atlantic City Concert

Sidonie Spero, soprano sang at the Sunday evening concert at the Marlborough-Blenheim, Atlantic City, September 10. As usual, Miss Spero won many new friends and admirers through the unusual quality of her voice, her artistic interpretations and gracious personality. This was her third appearance there this season, and she has been re-engaged for another concert Sunday evening, September 24. This speaks well for Miss Spero's art, and is the only one instance of many re-engagements this past season.

Miss Spero is from the Oscar Saenger studios.

Warde Johnson Brings Unusual Soprano to Strand Theatre

Warde Johnson, acting director of the Strand Theatre, New York City, who is responsible for the delightful as well as artistic soloists who appear there, has just discovered a remarkable coloratura soprano, who was with the Boston Opera Company. Irene Jonani is the possessor and is appearing at the Strand Theatre this week. Her success has been so pronounced that she has just received a return engagement.

The "Exclusive Church Singer"

This is an age of specializing, and the singer as in other professions, endeavors to become a specialist in one particular branch of the art. There are successful opera singers who are not at their best in concert; there are successful concert singers, who would not undertake to sing in opera. There are recital givers who would not be considered in oratorio; oratorio singers and opera singers and concert singers and recital givers, who as church singers fall short of the standard set and sustained by the "exclusive church singer."

The writer had an interesting interview with one of New York's most successful "exclusive church contraltos," and it can be said with positiveness that the impression held by many, viz., "that the work of a church singer is less exacting than that of any other singer" is a false impression and not in keeping with the facts.

Emma Brett Selleck, who has been the contralto soloist at St. Paul's M. E. Church, West End avenue and Eighty-sixth street, for the past eight consecutive years, is strictly



EMMA BRETT SELLECK,
Contralto soloist for eight consecutive years at St. Paul's M. E. Church, 86th street and West End avenue, New York. Exclusive church singer.

an "exclusive church singer"—which means that from the very beginning of her studies, it was her intention to be a church singer, and she never entertained the idea of a concert or an operatic career. It is clear to any one that to

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"Mae Hotz, whose voice in the upper register very few sopranos can surpass, sang with fervor and gorgeous opulence of tone."—Philadelphia Telegraph.

(Another of a series of quotations.)

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become one of New York's most prominent, successful and highest salaried contraltos, one must have a vocal, musical and intellectual equipment, in addition to a pleasing personality—all of which attributes could have been directed into any other channel of the field of song; therefore it was the desire only which would have made her an equally interesting concert artist. Such was, however, not her desire. Church work and all that it implies has been her constant occupation.

"During the ten years that I have held prominent church positions," said Mme. Selleck, "I have had many offers from impresarios to allow them to develop for me a concert and oratorio field, but I have steadfastly refused every advance in that direction, as it was my determination to arrive 'at the top' as a 'church singer,' and I take great pleasure in what I have accomplished."

Mme. Brett is not one who likes to speak of her strivings or accomplishments and it was not an easy task to draw her into intimate conversation, whereby she would divulge her inner thoughts.

"I have been singing as long as I can remember," said she, "and as my parents were church members, I was first compelled and later of my own volition desired, to attend church regularly, and as soon as I was old enough, sang in the volunteer church choir. I was given a thorough musical education, so that my first years in New York I earned considerable money, while at the same time deriving great pleasure and benefit, acting as accompanist in the studios of prominent New York vocal instructors. I invariably took instruction from them and my experiences have been many and varied."

"I have had many of the prominent accompanists play for me and this also was a source of interest and continually added to my fund of information."

The writer ventured to ask, "Who would you recommend as a good instructor to one wishing to make singing a profession?" The answer came prompt and positive: "I naturally act upon my best judgment, and I work now with whom I consider the best instructor. In all of my fifteen years' of study and singing I have never met one—male or female—who so thoroughly meets every requirement and is everything an instructor should be, as Joseph Regneas. I know of no one who is so apt in making clear what one should do and how to do it; in all my experience I have never found so valuable a combination of firmness and consideration—one who knows so much and is so charitable and lenient; one who exacts so much and leaves you at your leisure."

"I work with Mr. Regneas because I consider him the greatest instructor that I have ever met."

"One must do better work in church than in opera or concert," continued Mme. Selleck, "and under more trying and exacting circumstances. The 'church singer' must be a good musician and a good reader; this is not essential for opera stars or concert singers, as they are always given time to study their music for weeks. The church rehearsal is held a day or two before the service and one is expected to sing the music correctly and well at once."

"In opera and concert one has the orchestra, the scenery, the hall and lights, the gaily gathered audience, the halo of the press agent. A gesture will cover a poor tone, a smile will win an audience. It is more difficult to sing the 'Stabat Mater' in church to the backs of the congregation and with the churchly deportment. In church a solo must be sung with beautiful tone throughout, diction must be better or you fail to fill the requirements of your position. Have you ever seen people weeping in a concert hall during a simple solo? In church, the work must go to the heart, it must uplift, it often opens the gates of the soul and tears are the outlet of the troubled spirit. Oh, I would rather sing one solo in church and feel the sympathy from all the congregation coming out to meet my song, than a dozen oratorios in lighted halls amid thunders of applause. I would rather sing 'The Messiah,' in 'Elijah,' the wonderful masses and requiems, which I have done over and over again in church, than to travel from coast to coast as soloist with the best orchestra ever formed. For me to be a church singer in the true sense of the word, is to fill the highest mission in the art of song, and one who has acquired the vocal technic and developed the musicianship for a successful church singer has the equipment to sing anything, anywhere, if he has the desire."

Arens and His Outing

F. X. Arens, the noted voice specialist, announces that his vocal studio will reopen for the season on Monday, October 9. Applications should be sent to his secretary, Arens Vocal Studio, 308 West Fifty-sixth street, New York. He will be at the studio October 5, 6 and 7, for voice examination; only persons with real voices need apply. In view of the crowded conditions at the studio last season, early reservation of lessons is advisable.

The accompanying snapshot shows Mr. Arens casting for trout at Lost Lake, Oregon, with snow capped Mount Hood, reflected in the water. He left New York very

much overworked last season, for the arduous demands on his energy and nerves were tremendous. Weeks of roughing it on his ranch in the Cascade Mountains of



F. X. ARENS

Casting for trout on Lost Lake, Ore. Snow-capped Mt. Hood in imposing evidence. Note the remarkable reflection in the water.

Oregon, have built him up again to his usual efficiency. It was due to his overworked condition that he abandoned this year his usual summer vocal course in Portland, Ore., much to the regret of his many Western pupils.

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"Miss Parnell has an extraordinary voice of rare quality. While in Milan, Italy, I witnessed one of her performances of 'La Traviata' in which she received a demonstration that I shall never forget."—Luca Botta.

"Let me say that Miss Parnell with her beautiful lyric voice will surely score wonderful successes in concerts and grand opera in America as she did in Europe."

—Pasquale Amato.

"There is no necessity to go to foreign countries for sopranos when you have here in America singers like Miss Parnell. Her voice is one of very beautiful quality and she sings with consummate skill."—Giuseppe DeLuca.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Cable news to various newspapers reports that
Richard Strauss has finished a new opera called
"The Woman Without a Shadow."

Geraldine Farrar as Thais will be a Metro-
politan opera novelty this season, with Pasquale
Amato and Luca Botta in the other principal roles.

The Cosmopolitan Grand Opera Company, Inc.,
is a new organization being formed in New York
for the purpose of presenting Italian opera in this
city. Alfredo Martino, the well known vocal
teacher, is general director.

A thunder shower on Monday evening caused
the postponement of the out-door "Walküre" per-
formance at the City College Stadium, New York,
until Tuesday evening. A full account of the event
will appear in next week's MUSICAL COURIER.

The MacDowell Club, of New York, will in No-
vember repeat the performance of Mozart's "Bastien
and Bastienne," with which it made such a hit two
years ago, and the Bach "Peasant" cantata will also
be done with scenery and costumes, both in aid of
the club's "student fund."

Two members of the S. family will be with us
next winter, for the good news comes that G. B. S.
will cross the ocean (for the first time) to be on the
same side with J. P. S. How unfortunate that we
may not expect R. S. at the same time, so that the
family might hold a convention.

Recently the Highland Pipers crossed the Chan-
nel and visited Paris, greatly to the musical won-
derment of the population there. However, the
French are an adaptable nation and soon we may
hear of Debussy and his younger followers of the
advanced school composing bagpipe pieces in all the
keys and colors.

All talk about "discrimination against American
musicians because of the influx of European artists
here since the war" is unadulterated nonsense. The
best way to meet the competition of the Europeans
is to be better than they are. Always there should
be discrimination in this country against the incom-
petent musicians, whether they be American or
European.

The combined artistic offensive against the pock-
etbooks of the concertgoers is beginning as this pa-
per goes to press. Scouts report the attacking mu-
sical force to be plentifully supplied with tone,
technic, temperament, repertoire and interpretative
nuances. It looks, therefore, as though the dollars
of the public will be dislodged successfully from
their trenches.

The seventeenth season of the People's Sym-
phony Orchestra, New York, will open Sunday af-
ternoon, October 22, at Carnegie Hall, with Chris-
tine Miller, contralto, soloist. The dates for the
second and third concerts will be December 24 and
April 1. Students and workers, teachers, artists
and professional people and music lovers generally
who cannot afford to pay the high prices usually
charged in the concert halls may secure seats as
heretofore at half rates (prices ranging from ten
cents to fifty cents), provided they apply at the
office of the society, Room 1206, 32 Union Square,
and fill out an application blank, or at Macy's de-
partment store. A campaign now is under way to
raise a million dollar endowment fund for this or-
chestra, for it has been the consistent belief of those
who have supported the movement that an orches-
tra, especially a popular priced orchestra, must be
endowed, just as a school or college is endowed. S.
R. Guggenheim offered ten thousand dollars for the

first hundred thousand dollars of the endowment
fund, toward which over forty thousand dollars
have been pledged so far. F. X. Arens is the con-
ductor of the concerts.

William Guard, press representative of the Me-
tropolitan Opera Company, returned from Italy on
Monday of this week and confirmed the report that
there is no chance of Arturo Toscanini returning
to the Metropolitan this season.

From Germany comes news of the death of Fritz
Steinbach, former conductor of the Meiningen Or-
chestra, and later of the Gürzenich Orchestra in
Cologne. In the last named city he also was di-
rector of the Conservatory.

The Belgian baritone, Bouillez, who made a strik-
ing success in Beecham's recent London season with
his impersonation of the hero in "Boris Godunoff,"
sung in English, is to be a member of the Boston-
National Grand Opera Company this season. It is
improbable that the Italian baritone engaged, Se-
gura-Tallien, will be able to visit America.

"A symphony does not consist in the vibration of
strings and reeds and stretched skins and tubes
which give it expression, nor does its interpretation
consist in the skill with which the performers
manipulate the instruments that produce the vibra-
tions. The work is an individual, indivisible whole
which the composer has created and the performers
apprehend, and not the aggregate of discrete sounds
into which it can at any time be decomposed. It is
known directly in one intuition." Never mind who
wrote the foregoing. It is the truth of the writing
which counts.

Goldsmith said to Johnson: "The greatest musi-
cal performers have but small emoluments. Giar-
dini, I am told, does not get above seven hundred a
year" (\$3,500). Johnson said to Goldsmith: "That
is indeed but little for a man to get who does best
that which so many endeavor to do. There is noth-
ing, I think, in which the power of art is shewn so
much as in playing on the fiddle. In all other things
we can do something at first. Any man will forge a
bar of iron, if you give him a hammer; not so well
as a smith, but tolerably. A man will saw a piece
of wood and make a box, though a clumsy one; but
give him a fiddle and a fiddlestick, and he can do
nothing."

During the coming season the Philadelphia Or-
chestra will give more concerts than ever before in
its history. In addition to the twenty-five pairs of
symphony concerts other Philadelphia appearances
will include an extra performance of the Bach "Pas-
sion" on Thursday evening, March 29; the public
school concerts will be continued, but will be given
in the Academy of Music instead of in the various
high school auditoriums; there will be three appear-
ances at the University of Pennsylvania, and one
concert at Stetson Hall. Five pairs of concerts will
be given in Pittsburgh. As usual there will be five
concerts in Washington, the Wilmington appear-
ances have been increased from four to five, while
Baltimore will be visited three times during the sea-
son. The tour of the Middle West will begin on
Monday evening, November 20, in Columbus, and
will continue for two weeks, with appearances in
Dayton, Springfield, Lima, Cleveland and Oberlin,
Ohio; Detroit, Grand Rapids and Ypsilanti, Mich.;
Buffalo and Jamestown, N. Y., and Wheeling,
W. Va. A New England tour in February is partly
booked, with appearances in Portland, Manchester
and Williamstown, and negotiations for concerts in
the vicinity of these cities are pending. Single ap-
pearances will be made in Lebanon, at Bryn Mawr
College, Reading, Richmond, while, as usual, two
concerts will be given in Atlantic City.

VARIATIONS

By the Editor-in-Chief

Concerning Comic Opera

We love to receive letters on musical topics and we receive many, some of them asking questions, others giving advice, and the balance representing opinions which the writers feel more or less strongly. One of the letters reposing on our desk this morning, as we return from outdoor and very unmusical vacation, is the attached:

Landing, N. J.

DEAR SIR—Knowing from experience your kindness in answering questions relative to musical matters, I take the liberty of asking for advice concerning making music my profession.

I am twenty-three years old, of good physical health and good morals. I graduated, June, 1915, from U. of Maine, A.B.S. in chemical engineering, and have been with the Atlas Powder Company since October, 1915. My reason for taking up chemistry at all was simply to enable me to immediately earn a living as my parents are both dead and my father died insolvent.

Ever since I was eight years old I have played by ear and improvised. Of course, my playing has changed and improved with the years, as well as my touch and my particular style of technic. Have taken about twenty lessons in all when I was ten years of age—practically no lessons. Am studying now with Mr. Elsenheimer, of New York.

My touch is so sympathetic that it has frequently caused people to cry. Any piece—if it does not contain too many scales and runs—I can play after hearing it twice, with full, complicated chords, and, if necessary, modulations.

Is it, in your judgment, possible to become a composer without becoming an artist on the piano and without having to go through the long training necessary to become an artist?

Also do you think I could become proficient enough to compose musical comedy of the Jerome Kern and Franz Lehar type?

Is there any money in these musical comedies, enough to make a living should I go into it as a profession?

Could you also tell me something in regard to the method of composing and producing a musical comedy? Is the music written to the words or vice versa? A reference to a book or magazine treating of the method of making musical comedies or musical shows in general, would be appreciated.

Thanking you in advance, I am,

Sincerely yours,

(Signed) A. HERMAN BRAGG.

P. S.—I would like a very full reply, and if desired, will pay extra for same.

We feel that Mr. Bragg must be exceedingly anxious for an answer, otherwise he would not be willing to pay for it. His offer is a novel and a welcome one, and opens up a new avenue of activity for newspaper editors. We may consider the establishing of a sliding scale of prices for our answers to correspondents. However, we shall not start the innovation today and therefore, Mr. Bragg, we charge you nothing for writing that:

It saddens us to receive letters like yours, but we shall not explain why, because you probably would not see our point of view. It is especially discouraging to us to note how lightly you regard comic opera, for you are one of many who have the same views as yourself.

It is difficult, if not impossible, to answer offhand without personal acquaintance with your ability, the questions in your communication. It is, of course, possible to become a composer without being a good pianist. Wagner was a striking instance. He played the piano very poorly. Some great composers did not play it at all.

The knowledge of harmony and piano playing, Mr. Bragg, would not help you in the composition of musical comedy unless you have talent in that direction and are possessed of the gifts of melodic invention and harmonic and rhythmic variety. Jerome Kern probably is, outside of John Philip Sousa and Victor Herbert, the most successful composer of light music in America today, and Franz

Lehar stands at the top of the same line of endeavor in Europe. They succeeded because they were uncommonly gifted in the line which they chose. Unless there is in you the prompting to write light music, the facility and the inventiveness necessary to do so never could be created through any studies, no matter how severe.

There is money in musical comedy, dear Mr. Bragg, when musical comedy is successful. The only guarantee that you could write a successful musical comedy would lie in the fact of your doing so. Do not for a moment, however, suppose that it is easy to write musical comedy or that such a work belongs to the inferior forms of tonal art. There are many excellent and serious composers who could not, to save their lives, write a successful waltz or other light composition.

To succeed in musical comedy, Mr. Bragg, one has to take his work as seriously and has to concentrate upon it as perseveringly and conscientiously as in any other line of human effort.

Sometimes the music is written to the words and sometimes words are written to the music. The only way to study musical comedy is to see a great deal of it and to know how the composers and librettists work. There is no book or magazine which tells how to make a musical comedy or musical show in general.

Therefore, Mr. Bragg, the most practical thing for you to do is to get into touch with some person able to write a libretto. After you have your libretto, try to compose music to the verses. After you have finished that work, take your production to a manager and a music publisher. You will then very quickly learn whether you have any talent for the writing of musical comedy. After all, the only real test of desirability lies in the degree of willingness which publishers and managers display to give you a cash return for your inspiration.

I trust, my dear Mr. Bragg, that the foregoing information will be of use to you.

That Unruly Anthem

At a conference of high school music teachers in New York last week, a committee was appointed to ask music publishers and the public school teachers to eliminate negro dialect from songs printed in the text books. In "Dixie," for instance,

"de" is to be changed to "the," and "nebbber" to "never." That epochal reform accomplished, the committee will ask also that in "The Star Spangled Banner," the words "perilous fight" be substituted by "clouds of the fight." Without desiring to challenge the sense or value of the change, we would say that we were surprised to learn of the presence in our national anthem of such a phrase as "perilous fight." Our knowledge of the text of the great song for many years has been confined to this:

"Oh, say can you see by the dawn's early light

What so proudly we hailed in the—"

For Matisse

From Germaine Schnitzer, came the post card, a reproduction of which is shown on this page. Miss Schnitzer, who knows things about art in general and pianism in particular, writes: "Isn't this the most futurist picture you ever have seen?" It comes close to being so, for we had a hard time trying to find out which was the right side up and upside down of the production. It is called "A Quiet Spot in Cedarhurst, L. I."

Omnivorous

There is no charge for the subjoined letter, because it was not answered. Frankly, the pounder floored us:

September 16, 1916.

DEAR SIR—If negro melodies are supposed to be the representative music of America, I would like to know how many people have really read "Uncle Tom's Cabin" through from cover to cover. I have just finished it for the sixth time, but when I tell people that I am reading it they sneer. How do you account for this?

Yours,

HOWARD Z. LONG.

43 Boyd ave., Jersey City, N. J.

Exotic Music

Sir Henry Heyman, the San Francisco violinist, spent his vacation at wonderful Tahoe, in California. However, far more marvelous than the scenery, so he says, was the concert he gave at the little Catholic Chapel in the forest, a thing he does annually there. He borrowed the same old fiddle from the same old laundryman, and as he tells it, "It was worse than ever. I played several standard pieces to all of which the organist made up his own accompaniments. I don't know what he played for while I was performing I dared not listen to him for fear of becoming fascinated and forgetting

OR TILT



THIS IS IT.

my part. At any rate, now and then we hit upon the same harmony."

That is not worse than opera in Honolulu. Recently an Australian who visited there wrote to the Triad, that tremendously clever Antipodean monthly:

"We saw 'Tosca,' 'Bohème,' and 'Lohengrin.' For the latter a harmonium was introduced. 'Bohème' was not so bad, though the conductor was worse than hopeless and the orchestra vile; but the Mimi was very good indeed, and the Marcel quite good. 'Tosca' was fairly decent, except that they put a teapot on Scarpia's dinner table; and when Cavaradossi's last moment arrived, two men turned up, took deliberate aim in full view of the audience, and fired—but the only result was a feeble click. 'Lohengrin' was beyond description. They only did about a quarter of it, and didn't know a note of that."

Maud Allan Here

Maud Allan, that brilliant personage of whom it was said that she has "brains in her head, and soul in her feet," returned from Europe last week and is about to start on a novel season of musical, mimetic and managerial activity. Aside from managing her own tour, which will start September 28 and continue until April, Miss Allan also is the impresaria of the Cherniavsky Trio and of Isolde Menges, the violinist who has been playing in England with such resounding success.

Miss Allan told us a few things of wide general interest. For instance, she will produce "Khamma," with music by Debussy. "It is a new and original score," said Miss Allan, "and never has been heard. It calls for 100 musicians, and as I carry only forty in my own orchestra—conducted by Ernest Bloch, of Geneva—I shall be able to do the work only in the larger cities and then with a minimum force of eighty, in all probability. It is remarkable music, the best Debussy has done since his 'Pelleas.' A mistaken notion seems to obtain that 'Khamma' is another form of Debussy's 'Faun' prelude. That is not so. The subject of this pantomime is Egyptian, and the music was written for it. I shall do also 'Nair, the Slave,' with music by Belpassi, and costumes and scenery designed by Kemp Prossor, who now is the rage in London for color schemes. In addition to my set numbers there will be dancing and musical solos, including my terpsichorean interpretation of eight Chopin preludes arranged for me by M. Bloch. I expect a triumph for Miss Menges, who will tour alone. She is a great player and artist."

The Allan company will travel with two private cars and a baggage car. It is the most complete and ambitious dancing entertainment ever launched in this country, and will travel from coast to coast. Male managers are rubbing their eyes in amazement at Miss Allan's courageous doings. She will succeed. It is a way she has.

Overflow

There are two things we regard as the height of futility and we never shall do them. One is to argue with a Bruckner enthusiast, and the other is to read "The Life of Heinrich Conried," published recently. Conried, it may be remembered, was the impresario of the Metropolitan Opera House for several seasons, and what he did not know about music would fill a dozen volumes.

Jaroslav de Zielinski sends us a little brochure called: "A Concert in Athens in the Year 250 B. C." We enjoyed reading the booklet, and were not surprised to learn that part of the audience liked the affair and the rest did not.

The unkindest cut of all, we beg to remind Shakespeare, is when an operatic conductor cuts short the tenor's highest note.

"Studicus" asks: "What is the difference between a teacher of piano and a pedagogue of piano?" About four dollars per hour, as a rule.

If the craze for Russian ballet continues, even the current oratorio composers will be compelled to include it in their works.

From the Walnut, Missouri, Times: "Brick

Henderson won the finger snapping contest at Walkup's Hall last night, besting Manny Hampton in both 'A Hot Time' and 'Racketty Co.' Manny's excuse was a sore thumb."

The musical season of 1916-17 promises to be the most brill—you fill in the rest.

LEONARD LIEBLING.

ONLY TWO MONTHS LATE!

Said the New York

Times of September 14:

"Although it had generally been understood that the Boston Grand Opera Company would not be heard here this season because no opera house was available for its use, it was learned yesterday the organization, which is under the direction of Max Rabinoff, will give a week of opera here early in November, just prior to the opening of the Metropolitan Opera House."

Said the MUSICAL

COURIER of July 13:

"Though plans for the 1916-17 season of the Boston-National Grand Opera Company are not yet completed, it is known that a New York engagement is contemplated for the second week of November, during which eight different works will be presented in as many consecutive performances. The principal event of the week will be an elaborate production of 'Andre Chenier,' an opera which though twenty years old, is practically unknown in America. It is expected that Umberto Giordano, the composer of 'Andre Chenier,' will visit New York to direct the rehearsals and conduct the opening performance."

The moral as to where the Times should look for its musical news is obvious. The performances are to take place at the Manhattan Opera House, Lexington avenue and Fiftieth street.

MOLLYCODDLING MUSIC

The sad words which follow are from the New York Evening World of September 15:

"A movement to 'purify' America's famous old darkey songs and temper the 'Star Spangled Banner' in New York's public schools was begun yesterday. At a conference of the high school music teachers, at which Dr. Frank R. Rix, musical director of the Board of Education, was present, a committee was appointed to ask the music publishers and the public school teachers to eliminate all the old negro dialect from songs printed in the text books. Instead of 'de,' 'cayse,' 'ob,' 'nebber' and 'moe,' darkey dialect for 'the,' 'cause,' 'of,' 'never' and 'more,' the purists would substitute the English words and insist upon careful pronunciation. As to the national anthem a plan was first broached to cut out the word 'fight' as it occurs in the first verse. The objection was that it smacked too much of war and not at all of peace. More moderate counsel prevailed. The change was not made. The only tempering now will be a slight change of rhythm in the first and third verses, and the adoption of 'clouds of the fight' in place of 'perilous fight' in the first verse.

"The reasons for changing the darkey dialect should appeal to any interested person," Dr. Rix told an Evening World reporter today. "We want our children to learn pure English, not a dialect. Then, also, there are many foreign children in our schools. The number is growing constantly. And dialect confuses them. It is hard enough for them to learn our ordinary English. I think the change should be made throughout the country. The proposed changes in the 'Star Spangled Banner' are suggested in the hope of making the song easier for children and the populace to sing by standardizing it and making it a much more powerful anthem."

Comment is superfluous and there is no use in dealing out the well merited censure which should fall upon the head of Dr. Rix, if he really be responsible for any such plans as described in the

World article. Sarcasm would only be wasted on so puristic a mind. Pasteurized Stephen Foster and pacified "Star Spangled Banner!" "Way Down Upon THE Swanee River" and "clouds of the fight"—clouds of piffle! Shades of Bunthorne and Grosvenor!

But, joking aside, it is rather discouraging for the citizens of the city who pay an official a good salary to extend and improve the teaching of music in the schools on broad lines, to see this official going about things in the narrow gauge fashion indicated by the above. Harking back to Gilbert and Sullivan once more, we must say:

"What a most particularly pure young man
This pure young man must be."

ON THE VALUE OF READING

We often meet musicians who seem never to have read a serious book. They talk with great facility and they are amply stocked with information of various kinds which they have picked up in conversation. No doubt much can be learned by listening to a wise man talk, and he would be foolish who neglected any opportunity to hear a famous, or an educated, man lecture or merely converse. But all the talk in the world will not take the place of books, and still less will the haphazard conversations of a few years take the place of systematic study. Conversation would do very well if, in the words of the old song:

"If a man could be sure
That his life would endure
For the space of a thousand long years."

But, unfortunately, we have to get our education in a very limited time, and then devote the rest of our days to the work of making a living. To get an education while we are working is a difficult task. To make the most of our limited time we should learn how to read properly—that is to say, with concentration of mind, understanding all we read and training the memory to retain it.

Boswell reports a conversation with Dr. Johnson on this subject. Johnson enlarged "on the advantages of reading and combated the idle, superficial notion that knowledge enough may be acquired in conversation." Said Johnson: "The foundation must be laid by reading. General principles must be had from books, which, however, must be brought to the test of real life. In conversation you never get a system. What is said upon a subject is to be gathered from a hundred people. The parts of a truth, which a man gets thus, are at such a distance from each other that he never attains to a full view."

A hundred and fifty years before Dr. Johnson talked to Boswell, another famous English author, Francis Bacon, had written that "Reading maketh a full man, conference a ready man, and writing an exact man."

Conference, as Bacon calls conversation, teaches a man how to talk with facility, and this ability to talk with facility is sometimes mistaken for learning and mental depth by the superficial. But no educated man can mistake a facile talker for a systematic student of books.

Says a clamorous advertiser in one of the leading magazines: "It took the awful war now devastating Europe to open the American eyes to the fact that 'X Edition'—10 cents—is today the peer of any sheet music published anywhere at any price." Personally it seems as if the price paid for this eye opening was a trifle high. The office boy suggests that there are many places where eye openers can be obtained for considerably less than the cost of a war.

Nadina Legat, soprano, and Enrico Arensen, tenor, of the Boston National Grand Opera Company, arrived Monday on the steamship "Lafayette," and revealed to surprised friends that they had been married in Bordeaux just before the ship left.



AT "CAMP REST HAVEN."

1. Orrin Bastedo (left) and R. E. Johnston, his manager.
2. Left to right: A. Russ Patterson and "Mimi," the kitten; Dolce Bastedo in arms of Lulu G. Breid, Idelle Patterson, R. E. Johnston, Orrin Bastedo, Olga Sapio, Romualdo Sapio, Mme. de Vere Sapio. 3. Orrin Bastedo and his little daughter, Dolce.



Musicians Enjoying Themselves at "Camp Rest Haven"

Orrin Bastedo and his guests at "Camp Rest Haven," Merrill, N. Y., appear in the group of the accompanying pictures. R. E. Johnston, the manager of musical celebrities, is readily recognized in the center of the group at Mr. Bastedo's right. Idelle Patterson, soprano, is at Mr. Johnston's right; Lulu G. Breid holds Dolce, the young

daughter of Mr. Bastedo, and A. Russ Patterson, pianist, with "Mimi," the kitten, is end man. Romualdo Sapio, eminent voice teacher, and Mme. de Vere Sapio, soprano, also Olga Sapio, are at Mr. Bastedo's left. The two other "shots" show Mr. Bastedo and Mr. Johnston, also the baritone and "Doce" posing for the camera.

Mr. Johnston and Mr. and Mrs. Patterson stopped off at the Bastedo camp for a few days during a recent motor trip.

Christine Langenhan a Musician's Prima Donna

Like several of the leading singers in grand opera, Christine Langenhan studied piano and was destined for the career of pianist before her elders discovered she had a voice. Mme. Langenhan was a child prodigy in Bremen, her home. She advanced rapidly, developing into a skilled concert performer while still a mere girl. One day little Miss Langenhan surprised her piano instructor by singing the melody of the composition she was about to play. The master told of this experience and it was found that the young pianist was endowed with a musical soprano and the real singing talent. Her parents did not at first encourage the change from piano to voice, but on the advice of experts consented to have their daughter's voice heard by a number of the stars in the vocal world, first Lilli Lehmann, whose verdict was most favorable, and then Etelka Gerster and Louise Kees, who also pronounced Mme. Langenhan's voice and vocal ability out of the ordinary. Mme. Lehmann advised her enrollment at the Royal Conservatory in Dresden. Mme. Langenhan's progress there was rapid, not only in study of the voice, but also in the higher musical branches, harmony and composition, which she studied to round out her musical education, and in acting as well. After three years at the Dresden Conservatory, Mme. Langenhan worked for two years with Herr Gudehus, the celebrated Bayreuth singer and coach, and then was ready for her debut, which was made under the happiest auspices at the Breslau Opera House. The first appearance proved so successful that the debutante was called to Hamburg to sing such leading roles as Elsa in "Lohengrin," Elizabeth in "Tannhäuser," Eva in "Die Meistersinger," Sieglinde in "Die Walküre" and Micaela in "Carmen." Few singers have ever been able to endure such a test at the beginning of a career, but it must be remembered that Mme. Langenhan was a thorough musician, a vital point in the successful presentation of the difficult Wagnerian roles. She then went to the Royal Opera in Berlin, where she became still more favorably known, especially in Wagnerian roles.

After a successful engagement in Berlin, Mme. Langenhan had become inoculated with the American fever; she wanted to cross the Atlantic and sing for the music loving Americans, many of whom she had met in Germany. She did not come at once, however, but continued to win more European successes by tours in France and Italy, as a concert singer. While in those Latin countries the German

artist perfected herself in the French and Italian languages and thus she added still more triumphs to those already achieved in her own country.

Today, Mme. Langenhan sings all the operas in her repertoire in the languages in which they were written and this accomplishment proclaims her an artist to be ranked with those whom the musical world of two continents delights



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CHRISTINE LANGENHAN.

to honor. Better still, she also sings English as well as in the foreign languages.

Mme. Langenhan sang on various occasions before the royalty of Europe and had the honor to sing for the Queen of Greece at the Royal Palace at Athens. She received on that occasion a wonderful picture from the Queen with her autograph.

Mme. Langenhan will devote her art this season to concert work. She will be heard in recital at Carnegie Hall and has numerous other engagements to fulfill.



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What New Orleans Plans in Music

(Continued from page 5.)

National Grand Opera Company will carry with it a complete Ballet Russe.

Newcomb School's List

The Newcomb School of Music will open shortly with a large enrollment. Leon R. Maxwell, its director, has just returned from an enjoyable vacation in the East and is in excellent trim for the arduous work before him. The school will continue its popular Wednesday afternoon musicales at which members of the faculty and the more advanced pupils are presented. Chev. Dr. Giuseppe Ferrata, the distinguished pianist-composer and head of the piano department, will, of course, be one of the big drawing cards. Anita Gonzales, an excellent pianist and member of the faculty, will appear in recital in January and will later be heard in ensemble playing in which she is equally impressive. She will participate with Mary V. Moloney and Eugenie Wehrmann-Schaffner in the Bach D minor concerto for three pianos, which promises to be one of the features of one of the splendid programs of the Saturday Music Circle, and will also be heard in the Tchaikowsky B flat minor concerto and "Waldstein" sonata during the winter. Walter Goldstein, Alice Weddell and Ernest Schuytten, all connected with the school, will contribute to its artistic affairs. Virginia Westbrook, whose interesting song recitals and charming accompaniments have elicited much praise, will again be associated with the institution.

About Clubs and Teachers

The Saturday Music Circle, Mrs. Otto Joachim, president, will continue its monthly concerts, where much of this city's best talent is offered. The programs of this club can rank with those of the most serious organizations.

Theresa Cannon-Buckley, founder and director of the Polyhymnia Circle, is planning an excellent series of monthly concerts. Mrs. Buckley is by instinct and training an unusually capable musician, a fact which is evidenced in everything she undertakes. She has been for very many years organist in the famous St. Louis Cathedral.

The Cercle Lyrique, another club that does serious things, will be as active as usual. Camille Gibert is the president and director and is one of the club's admired soloists. One of the meetings will be entirely given to Russian music, on which occasion Mrs. H. O. Bisset will be the lecturer. Mrs. Bisset was formerly the president of this organization. Her remarkable voice has frequently charmed critical audiences. Thoroughness being one of her prime qualities, it is a foregone conclusion that her lecture will be well worth the hearing.

The Schumann Club, a comparatively new organization, will continue along the lines it followed last year. Its director, Mrs. F. W. Bott, was for several years vocal director of the Saturday Music Circle. Herself a singer of distinct ability as well as a musician of high attainments, Mrs. Bott is certain to make the new club a potent factor in local circles.

The Junior Philharmonic Society, Eleanor Luzenberg, president, was organized primarily for the young folk for the cultivation of their musical taste, but the musicales

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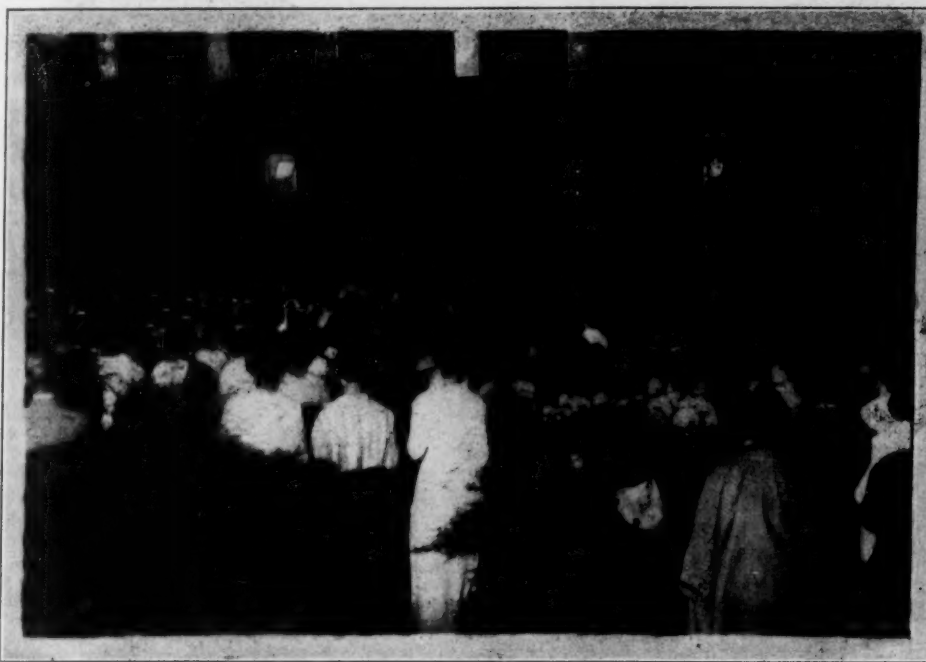


Photo by Bain News Service, New York.

COMMUNITY CHORUS SINGING IN CENTRAL PARK ON THE EVENING OF SEPTEMBER 14, 1916.

"Community Sing" in Central Park

(Continued from page 5.)

is safe to venture that never have the old familiar and beloved American songs been given with more thrilling effect.

There was one soloist, Alma Simpson, who sang the aria, "Dich theure Halle," from "Tannhäuser," and was loudly applauded.

It must have been an inspiration and a satisfaction to Harry Barnhart, the director of the chorus, and to those who have fostered the movement, for certainly there is no

have been so good that the grown ups have been constituting a large part of the audience. The society will continue its past policy. A prominent event will be the children's chorus organized by Mary M. Conway, supervisor of music in the public schools.

Jane Foedor, the admired singer and teacher, will give her annual pupils' recital. This will be one of the prominent events among the many local offerings. Her pupils' recital last year won well deserved plaudits.

The Kaiser-Scott Orchestral Class, which created a sensation last year, will again be heard in a symphonic concert. The class is composed of the violin pupils of Mark Kaiser and the piano pupils of Mary Scott, both teachers occupying exalted positions in their respective fields. Mr. Kaiser, despite solicitations, will limit his public playing to a performance with his class, although as a virtuoso he is as compelling as ever.

Mary V. Moloney, organist at Touro Synagogue and Trinity Church, will be extremely busy. But this is no novel experience for this talented musician and teacher, whose services as public accompanist are very frequently in demand. She is official accompanist to the Polyhymnia Circle and also to the Saturday Music Circle. Miss Moloney will be heard in several ensemble concerts.

Eugenie Wehrmann-Schaffner's annual recitals are always anticipated with interest, for among the pianists of whom this city is especially proud, this little lady occupies a prominent niche. Her recital last year elicited unstinted praise from public and press alike. She will be heard at many affairs both in solo and concerted work.

Louise Favrot, who holds the position of organist at St. Paul's Church, will give an organ recital sometime in early spring. Miss Favrot is a musician of great ability. Her recitals have been considered educational and artistic privileges.

Jeanne Dupuy-Harrison, the popular teacher and vocalist, will conduct her monthly musical gatherings as formerly. At these well attended functions, Mrs. Harrison introduces her most advanced pupils and occasionally appears as soloist. Musicians as modest, broad minded and accomplished as she, are the kind that help to make a community truly musical.

René Salomon, graduate in piano, violin and theory of the Marseilles Conservatoire, will appear at several concerts by the Newcomb String Quartet of which he is the first violin, and will also give one or more violin and piano recitals. That Mr. Salomon is as artistic in ensemble as in solo performance, can be attested to by those who recall his series of trio evenings, when he was assisted by Mary V. Moloney, pianist, and the lamented cellist, Grisai.

The many sided Henri Wehrmann will figure prominently at several affairs. Both as composer and violinist,

doubt as to the popular appeal and the unqualified success of this initial Song and Light Festival.

The chorus is unique, inasmuch as it has no organization except a leader. Mr. Barnhart goes on the principle, which he seems to have discovered for himself, that every person who has a mouth has a singing voice of some quality or other which can come out of it. Joining the chorus consists of taking one of the leaflets which are passed about at the open air rehearsals and beginning to sing. This is the true community idea, and its excellence is thoroughly demonstrated by the unqualified success with which it met.

Mr. Wehrmann has been applauded for many years, but composition and violin playing are only two of his varied accomplishments. Mr. Wehrmann performs on several instruments, is organist at the First Presbyterian Church and holds the chair of music at the Newman Manual Training School, and, not the least by any means, is the moving spirit at all the musical gatherings at which he chances to be.

Ruth Harrison, vocal and piano teacher, and Benedict Grunewald, head of the L. Grunewald Music House, have recently organized a Community Chorus. This newly formed organization will have its first meeting on October 28, at which a short talk will be given by Harry Brunswick Loeb. Its plans will be announced later. Miss Harrison was the founder and director of the Cercle Harmonique.

Notes and Mention

Leo Ornstein, pianist composer, will appear here in recital the latter part of October, under the auspices of Philip Werlein.

At a pupils' recital recently given by Konraad Vogt, Slavinsky d'Agrenoff's "Echo des Chansons Russes" was performed. This was probably the first American performance of the work.

The Lafayette Celebration held at the historic Cabildo, was most impressive. "La Marseillaise" was sung in a thrilling manner by Mrs. H. O. Bisset and a large chorus.
H. B. L.

Mildenberg Pupils in Demand

It is gratifying to learn that a teacher is able to place his graduate students as readily as Dr. Mildenberg has done this season. The following appointments from this well known teacher's student body were made recently:

Bessie Campbell, of North Carolina, has been appointed head of the Music Department at Buies Creek Academy, Buies Creek, N. C.

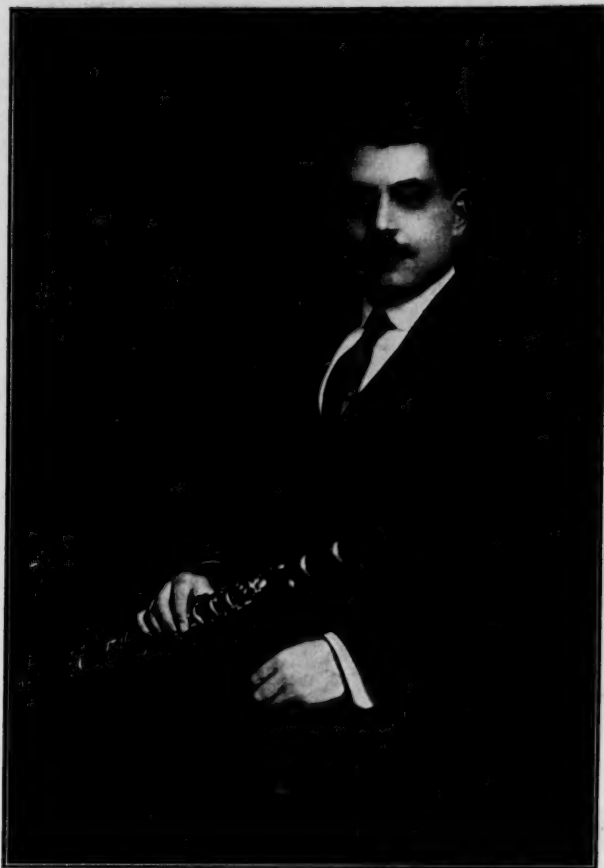
Mary Pruett, of Charlotte, N. C., was appointed head of the Music Department at the Goldsboro Orphanage School, at Goldsboro, N. C.

Elizabeth Hendren, of Chadbourne, N. C., appointed as head of the Music Department, at Delle Academy, New Berne.

Mary Ferrell, of Raleigh, appointed to an important place on the faculty at Chowan College at Murfreesboro, N. C.

Bessie Miller, of Asheville, appointed to the faculty at the Winterville Academy, Winterville, N. C.

All of these positions are in important educational centers covering a vast territory, and places hundreds of students under the instruction of some of Mildenberg's best graduate pupils. As is well known, Dr. Mildenberg teaches at Meredith College, in Raleigh, N. C.



ALBERT SAND,
Solo clarinetist, Boston Symphony Orchestra.

ALBERT SAND, CLARINETIST

Some Appreciations of a Great Soloist of a Neglected Instrument

No newcomer to the Symphony Orchestra this year has made so distinctive a place for himself within it and with the audiences of the symphony concerts as has Mr. Sand, the successor to Mr. Grisey, as first clarinetist. The quick eared to the various choirs and instruments of the band soon discovered that he was a master not only of the technic of the clarinet, but of an exceptionally full, round, rich and warm tone throughout all its range. A little experience of Mr. Sand proved that he was not only a remarkable virtuoso but a musician of exceptionally fine feeling for the expressive quality of his instrument and its song and of exceeding sensibility in the modulation and the shading of it.

Often it is the privilege of the clarinet to sing a distinctive melody in a symphony or other piece, so that all that hear shall know and feel it; often, again, it is the penetrating color of its voice that gives to a whole passage individual quality and illusion. In these opportunities, as well as in the ordinary course of the first clarinet, Mr. Sand has shown himself a virtuoso and a musician worthy of the best standards of the orchestra in its renowned wind choir. So—and especially in the music of Brahms and the music of Wagner—the audiences have come to know him.

In occasional chamber music concerts, where the scrutiny of his hearers was closer and more expert, Mr. Sand has seemed no less a master of his instrument and his music and his presence bids fair to bring back into them pieces like Brahms' quintet for clarinet and strings, that have been overlooked. Fortunately, too, Mr. Sand is still a young man—a Russian by birth; a musician by equal talent, inclination and training; who made his way from studios in Moscow to achievement and reputation in Berlin; and now to new distinctions in his new post in Boston.—Boston Evening Transcript.

The layman of moderate conservatism might wish all the pages were as well as those which begin and end the symphony. The mournful song of the clarinet is not easily forgotten; majestically sombre, yet tender; of a color not satisfied elsewhere as in the chalumeau register of the clarinet. Mr. Sand, zealous in experimentation with mouthpiece and reeds, has found a tone of admirable qualities, flexible, blending resonance with mellowness in good proportion, emotional and characteristic of the instrument. He phrased the passage in a truly improvisational vein with a beautiful legato and subtlety of nuance.—Boston Globe.

Again, in the overture to "Tannhäuser," fortunate the tenor who can sing the knight's song to the glory of Venus with such beauty of

tone, such expressiveness of phrase, such musical and histrionic ardor of feeling as those that Mr. Sand drew yesterday from his clarinet. He was, indeed, the actor in the opera that each player in a Wagnerian orchestra should be.—Boston Evening Transcript.

Last night's concert was notable especially for the appearance of Mr. Sand, the Russian who assumed the position of first clarinetist in the Boston Symphony Orchestra with this season. Mr. Sand in the Weber concertino revealed a tone of unguessed softness and appeal. In his hands the clarinet took on unsuspected tone qualities and was the medium for pleasing song and beautiful phrasing.—Christian Science Monitor.

Brahms' quintet for clarinet and strings, which does not often make its way into our chamber concerts, was played last evening in Steinert Hall by the Belcher Quartet and Mr. Sand of the wind choir of the Symphony Orchestra. It yielded more than the usual pleasure that springs from it, because of the warmth and amplitude of sustained tone, the roundness of phrase and the brightness and depth of color that Mr. Sand, a master of his instrument and a musician of sensibility and imagination, brought to the song of the slow movement and the airy lightness that he gave to the recurring dialogues between the clarinet and the other voices. Work of Brahms' last days though the quintet is, it abounds in an ardor of invention and imagination that did not always attend him in his prime. The clarinet fascinates him, as it fascinates many another when it is played by a Sand or by the Muhlfield for whom the composer originally designed the piece.—Boston Evening Transcript.

Eminent Cellist in Chicago

Hans Hess has resumed his place in the Chicago musical profession as teacher and soloist, after enjoying a brief vacation from his work at the American Conservatory, where he is an important member of the faculty. To date his bookings for recitals are reported by his manager to exceed those of last year by a large percentage.

This German-American cellist is more than fortunate, for he is possessed of youth in years coupled with age in experience; he is blessed with imagination and ambition, which have placed him among the foremost cellists of this generation.

The press has commented as follows upon his playing:

The cello is not often the medium by which public performers offer themselves to the public. A recital of compositions for that instrument given at Fine Arts Theatre yesterday by Hans Hess possessed the attraction that belongs to novelty. The chief feature of the concert giver's program was a concerto by Klughart. . . . In this concerto and in some smaller pieces by Gluck, Mozart, Dittersdorf and others, Mr. Hess disclosed a tone of great charm in cantilene and considerable taste in the interpretation of the music.—Felix Borowski, Chicago Herald, November 29, 1915.

Hans Hess gave a recital at the Fine Arts Theatre. He draws a sympathetic full tone from his excellent cello and plays like an artist.—Herman Devries, Chicago American, November 29, 1915.

The trio played most excellently with their new member, Hans Hess, cellist, of Chicago. . . . Mr. Hess is a routined ensemble player with mellow sympathetic tone, fluent interpretation and that peculiar flexibility so essential to chamber music playing and so rarely found.—From the German Press, Fort Wayne, January 8, 1916.

Mr. Hess gave an excellent reading of a group from the old masters for cello. He drew a tone of warm color from his instrument, played with understanding of the music

and was most cordially applauded by the audience.—Karlton Hackett, Evening Post, November 29, 1915.

Hans Hess, cellist, played a wonderfully beautiful group of four numbers by Brahms, Mozart, Dittersdorf-Kreisler, closing with Chopin's Nocturne, which he rendered so well that he was recalled until he responded with an encore. He plays with such ease and beauty of tone as to quite captivate his hearers.—Peoria Transcript, March 31.

Hans Hess was a favorite, his cello numbers arousing general enthusiasm and an insistent demand for more. Mr. Hess plays with taste and skill, drawing a rich, mellow tone from his instrument, which adds glamor to even the most hackneyed compositions.—Peoria Star, March 31.

Rialto's Delightful Musical Program

The Rialto Theatre, New York City, which already has made itself famous for its good musical programs, is giving an exceptional one this week. James Price, baritone, sings "Love's Old Sweet Song," by Malley, with expression and interpretation. Mary Ball, soprano, is heard in "My Laddie," by Thayer, which she sings with temperament and sweetness; Vincente Ballester, who has a big, sympathetic baritone, sings the "Credo in un Dio Crudele," from "Otello," with dramatic effect. He is enthusiastically received. Last, but not least, comes the Vorspiel, Act III "Lohengrin," played by the orchestra under the supervision of Hugo Riesenfeld, musical director, which is indeed an addition to the success of the program. Edward Johnson, organist, must be given praise for the delightful music he plays.

The picture is Douglas Fairbanks in "Manhattan Madness," and consists of dramatic as well as comedy moments, and is thoroughly enjoyed by the large audiences.



HANS HESS,
Chicago's Eminent Cellist.

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ment."—W. J. Henderson in N. Y.
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Louis Arthur Russell's Institutes

Louis Arthur Russell, of the Russell Studios, Carnegie Hall, New York, has returned from his summer normals and succeeding vacation and now announces his plans for a busy season. Following close upon the opening of the studios at Carnegie Hall, and the Newark (N. J.) College of Music, Mr. Russell has arranged through the Musical Culture Club of this city a series of "Teachers' Institutes," following the general plans of his Summer Normals.

For the convenience of teachers and professional students unable to give the required time for his summer sessions, Mr. Russell will conduct two special "institutes" through two days and evenings, one for piano teachers and students, the other for vocalists, each course to be of five sessions, complete in twelve hours. The first course will be for pianists, and will be held in Carnegie Hall (New York) Assembly Room, Thursday, September 21, at 2:30, 4:30 and 8 p. m. (three two-hour sessions), on Friday, September 22, at 2:30 and 7 p. m. (two three-hour sessions). The course for singers will be held Tuesday and Friday, September 26 and 29, and both these courses will be repeated at the Newark College of Music, September 20, 23, 27 and 30. The sessions of the Pianoforte Courses will include such subjects as "The New Thought in Hand Culture," "The Modern Trend in Pianoforte Touches," "The Comprehensive Study of Pianoforte Figuration," "Preparatory and Progressive Co-ordination," "The Private Teacher's Problems," "Surety, Accuracy, Quality, Speed and Power," "Musicianship," "The Spiritual Technic," "Exercises, Studies, Repertoire," "Economy of Energy and Time in Pianoforte Practice," "The Rational Study of Rhythm," "Technical Routine in Extempore Playing," "The Modern Pedalists," "The Struggles of the Weaker Fingers," "The American Idea or Ideal in Music Study," and other live topics of interest to pianists.



LOUIS ARTHUR RUSSELL AND A GROUP OF HIS PUPILS.
At Columbus, Ohio, Summer Normal. The full class numbered fifty-three members.

There will be "Question Spells," "Clinics" and demonstrations of most interesting nature, with time at each session for members to submit their special problems and difficulties for Mr. Russell's advice. This is the fifth year of this pedagogue's Normal Institutes through the country, and the unusual opportunity they offer for the squaring of teachers' experiences with the conclusions of an expert in music pedagogy, is appreciated by many pianists and vocalists, who wish to be in the forefront of successful studio workers and public performers, and are looking for authoritative methods.

Mr. Russell tempers all of his conclusions with common sense, and his experience of forty years of teaching, with his natural gifts as a teacher and lecturer, all serve to make these Institutes a most enjoyable and profitable experience.

The fee for membership in the Institute is but five dollars, and full particulars may be had by addressing the secretary of the Russell Studios, Suite 853, Carnegie Hall, New York.

Martinelli Will Return Soon

News comes that Giovanni Martinelli, the Metropolitan Opera tenor, who, during the past summer, has had great success in his South American season at the Teatro de Colon in Buenos Aires, is preparing to return to New York. He writes he is sorry to leave Buenos Aires, for the response he has received from his audiences there has been warm and genuine. However, Mr. Martinelli is sure to receive just as warm and genuine a response when he reopens his American season as tenor of the Metropolitan Opera Company.

The "Barrientos" Comb

The American custom of naming chocolates, perfumes, cigarettes and breakfast foods after famous actresses and opera stars has spread to European countries as well, but America is still in the fore of the advertising procession, for the latest addition is the "Barrientos" comb.

Maria Barrientos, the Spanish prima donna, who will soon return to New York for the Metropolitan Opera season, after a very successful season in South America,

is the godmother of the comb. It is made of imitation brown and yellow streaked amber, and is designed after one of the Spanish combs that Mme. Barrientos wore in "Sonnambula."

Althouse Will Create Role of King Richard in New De Koven Opera

The announcement has just been made that Paul Althouse, the young American tenor, has been selected by Signor Gatti-Casazza to create the role of King Richard in the forthcoming première production of the new English opera "The Canterbury Pilgrims," by Reginald de Koven.



PAUL ALTHOUSE,
Tenor, Metropolitan Opera Company.

This is Althouse's second English opera role, he having created the role of Duc d'Esterre in Victor Herbert's "Madeleine," which was produced at the Metropolitan three seasons ago. Other roles given for the first time in America, created by Mr. Althouse, are Dmitri in "Boris Godunoff" (in which he made his debut), and Neipperg in "Madame Sans Gene," quite a record for a career that is as yet but of five years' existence.

A Southern Musicales

Mildred Langworthy, concert soprano, of Macon, Ga., gave a recital at her home there, which is described in the Macon Telegraph as a "lovely event in musical circles," as follows:

A lovely event in musical circles was the recital given by the pupils of Mildred Langworthy, at her home on Napier avenue, Thursday morning.

The singers presented were: Mrs. W. O. Kinney, lyric soprano; Mrs. Bernard Gostin, coloratura soprano; Maybelle Dasher, dramatic contralto, and Frank Tindall, baritone.

The friends of Mrs. Kinney were delighted in the pure, lyric quality of her voice, which was particularly noticeable in her rendition of Musetta's "Valse Song." In her other selections, "Monotone," "The Rosary" and "Little Irish Girl," she showed a pleasing artistry and versatility.

The brilliant sparkling tone of Mrs. Gostin's voice made her group of songs stand out from the program.

Mrs. Langworthy is a vocal debutante and her round, clear voice was very pleasing.

Maybelle Dasher possesses a rich contralto voice and gave an excellent rendition of her numbers, especially "Like as a Hart" and the dramatic "Cry of Rachel."

Frank Tindall is quite a young artist and his smooth voice was wonderfully sympathetic in the "Prologue" from "I Pagliacci."

The program follows: "At Dawning" (Cadman), "A Dream" (Bartlett), Mrs. O. W. Kinney; "Because" (d'Hardelet), "At Parting" (Rogers), "Entreaty" (Wilson-Smith), Frank Tindall; "Requiem" (Homer), "Jean" (Spross), "Laddie" (Thayer), Maybelle Dasher; "The Monotone" (Cornelius), aria (Rubinstein), "The Rosary" (Nevin), "Little Irish Girl" (Cadman), Mrs. W. O. Kinney; "The Danza" (Chadwick), "In April" (Spross), Mrs. Langworthy; prologue ("Pagliacci") (Leoncavallo), Frank Tindall; "Chanson des Baisers" (Berberg), "Boat Song" (Ware), "Ah, Love, But a Day" (Beach), Mrs. Gostin; Musetta's "Valse Song" (Puccini), Mrs. Kinney; "Like as a Hart" (Allitson), "Cry of Rachel" (Salter), Maybelle Dasher; duet, "Whispering Hope" (Hawthorne), Mrs. Kinney and Mr. Tindall.

Ornstein Bookings

Leo Ornstein has been secured by the Morning Musicals, of Syracuse, N. Y., for an appearance on March 24. This engagement was made in consequence of the extraordinary success which he achieved when he played for the New York State Teachers' Convention on June 21. Other dates booked as a direct consequence of this appearance are Buffalo, Jamestown, Utica and Rome.

BEING ONE OF THE CHAUTAUQUA FOLKS

Alice Nielsen of Metropolitan Opera Forsakes New York to Travel De Luxe Circuit in Historic Private Car "Elysian"

By GEORGE G. WHITEHEAD

At her Japanese villa in the forests of Maine, Alice Nielsen is "home again" from a nine weeks' season on the Redpath Chautauqua circuit. She has reveled in the unusual experiences of singing six nights a week, under canvas, and when she returns to New York in early October she will have an enthusiastic story for friendly admirers.

Through Manager W. V. Harrison, of the Redpath Bureau, more than fifty cities in Ohio, West Virginia and Kentucky were enabled to hear Miss Nielsen during the 1916 Chautauqua season. Many of these cities, with population from three to ten thousand, furnished audiences that

capacity audience. Census takers say Clyde, Ohio, has 2,815 inhabitants, while Wauseon's population is but 2,650, yet the hearings which they gave the prima donna were complimentary from the standpoint of both size and appreciation. When the weekly papers came from the press they exhausted the dictionary's superlatives, and added that for an artist of Miss Nielsen's fame to appear there in song recital was not only an event unprecedented, but an epoch to be recorded in the archives and talked of for years to come.

The ability of the Redpath Company to offer Alice Nielsen as one of twenty attractions on a week's program that sold for but \$2.00 per season ticket, is largely explained by the circuit's concentrated mileage and the willingness of Miss Nielsen to appear six nights in every seven. In concert tours it is a distinct innovation for an artist to travel less than 2,500 miles while filling more than fifty engagements. The average "move" on the Redpath circuit in Ohio is little more than forty miles.

When Miss Nielsen went from New York to Springfield,

city, for use on the Chautauqua platform. "She," as the immense Baldwin was known among draymen and baggage handlers along the route, frequently occasioned train delays in the loading, and through profanity provocations often set back the provoked personages two or three revival meetings.

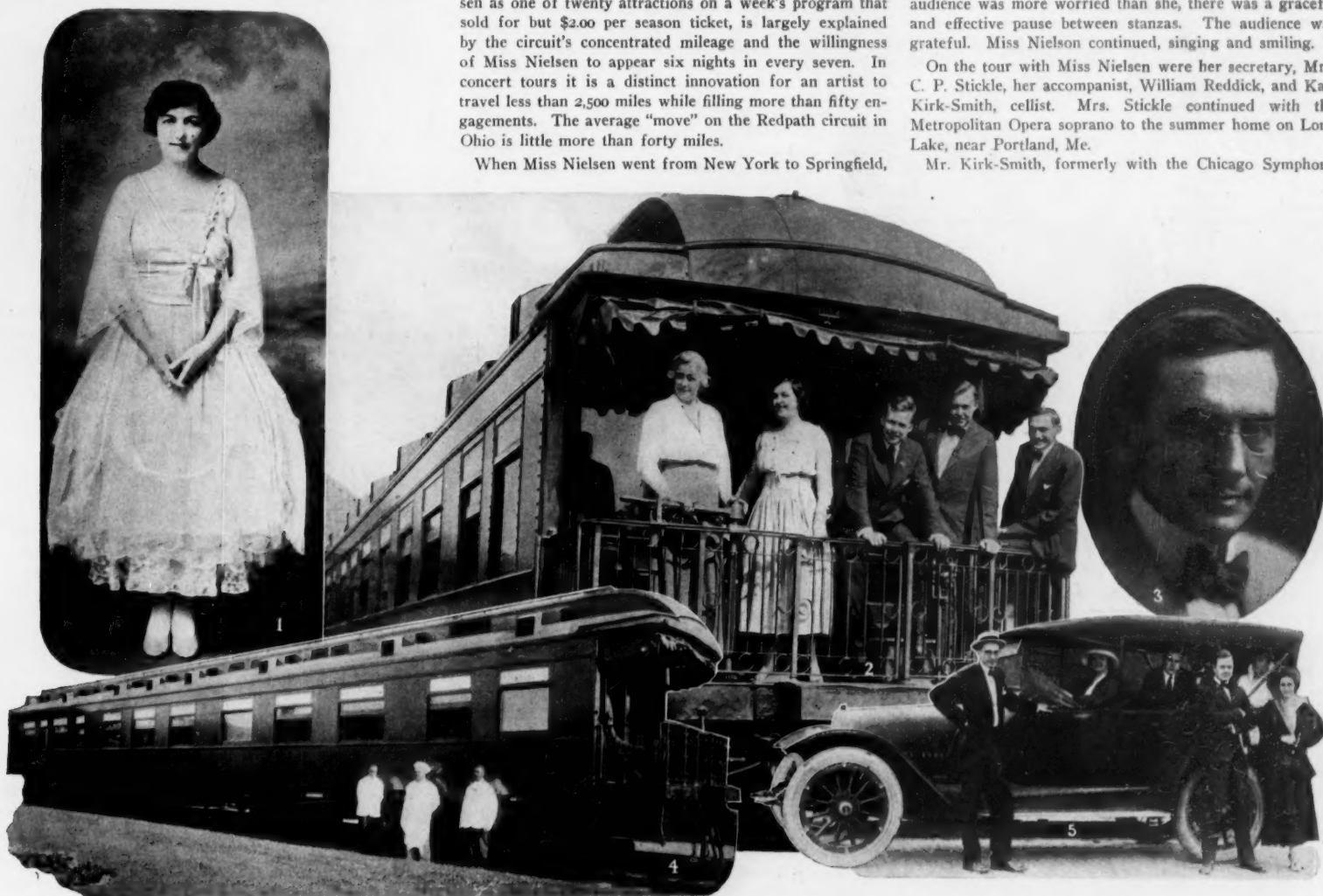
But apparently regardless of occasional trying circumstances, Miss Nielsen maintained an evenness of temper that was many times the subject of comment. Whether in private car, on the concert stage, touring country roads, or submitting to an interview, the prima donna was always gracious, appreciative and patient, as will be seen.

"I certainly swallowed a gnat," declared Miss Nielsen good humoredly, at the close of one of her groups in Norwalk, Ohio. "Did you notice that when I was singing 'The Weathercock' I simply had to stop and begin all over again? Well, it was that gnat! The lights always attract every variety of flying bug, and it is a fight with my fan from the moment the program starts until it stops. But this is the closest acquaintance I have achieved. I shall remember him. Ugh!"

In another city a wailing child annoyed every one but the mother—and Miss Nielsen. "Annie Laurie" was the encore, and when the singer became convinced that the audience was more worried than she, there was a graceful and effective pause between stanzas. The audience was grateful. Miss Nielsen continued, singing and smiling.

On the tour with Miss Nielsen were her secretary, Mrs. C. P. Stickle, her accompanist, William Reddick, and Karl Kirk-Smith, cellist. Mrs. Stickle continued with the Metropolitan Opera soprano to the summer home on Long Lake, near Portland, Me.

Mr. Kirk-Smith, formerly with the Chicago Symphony



ALICE NIELSEN ON REDPATH CHAUTAUQUA TOUR.

1. Miss Nielsen. 2. Miss Nielsen and party on private car "Elysian." Left to right: Mrs. Stickle, Miss Nielsen, William Reddick, Karl Kirk-Smith, W. V. Harrison, Chautauqua manager. 3. W. V. Harrison, Redpath Chautauqua manager, Columbus, Ohio. 4. Miss Nielsen's car and crew. 5. Miss Nielsen at the wheel.

were surprising for size and enthusiasm. It has been estimated that during the tour Miss Nielsen sang to 100,000 people, most of whom heard an artist of such caliber for the first time.

From Clyde to Cincinnati, from Wauseon to Wheeling, the Nielsen party toured in the historic private car "Elysian." Regardless of population, each city contributed a

Ohio, early in July, to begin her Chautauqua tour, she found her private car waiting, fully equipped, and with a crew supplied for the season by the Pullman Company. Miss Nielsen selected a Baldwin piano for her use on the "Elysian," and traveling the same route as the Nielsen party was a Baldwin representative, who tuned daily the 1700-pound concert grand which was shipped by express from city to

Orchestra, the Minneapolis Symphony, the Richard Czerwonky String Quartet and the New York Symphony, is to be with the New York Philharmonic Orchestra this season. Tributes to his art were abundant during his Chautauqua tour with Miss Nielsen. Similar praise was enjoyed by Mr. Reddick, who is Miss Nielsen's accompanist for the fourth consecutive season. Previously he toured with David Bis-

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Cello Recital,
AEOLIAN HALL, NEW YORK
OCT. 12, 1916

pham, Maud Powell, Riccardo Martin, Florence Hinkle and others of note.

While on the Chautauqua circuit, the usual afternoon diversion of the Nielsen party was an automobile ride into the surrounding country. It was at Salineville, a small mining town in eastern Ohio, that a car was summoned in accordance with custom. The driver, however, learning that he had as one of his passengers the distinguished operatic singer, started for a speed record inside the corporate limits. The town marshal was "on the job." The \$5.00 and costs, as if by sleight-of-hand, vanished from the Nielsen purse and replenished the municipal treasury.

In each city visited, one of the religious duties of Miss Nielsen's secretary was to visit the newspaper offices. Occasionally Miss Nielsen went also. Hence the next day's editorial in the Elyria, Ohio, Telegram: "Miss Nielsen and her private secretary, Mrs. Stickle, were callers at the Telegram office yesterday. They came armed with a letter of introduction, but without it we would have given them cheerfully anything on this street. Undoubtedly the friend who gave them the letter had heard about our splendid voice and thought the great prima donna would be glad to know us."

Interviewers always were met with delightful informality, whether by previous arrangement at her private car or unexpectedly at the Chautauqua grounds. And it was refreshing from the reporter's point of view to have Miss Nielsen ask many interesting questions regarding the city and its people.

The Nielsen program, given on the closing night of a half hundred seven-day Chautauquas, was generously arranged. There was an opening group consisting of "The Spirit Flower," "The Wind Song" and "My Lover He Comes on the Skee," followed by Mr. Kirk-Smith's cello number, Boellman's "Variations Symphonique." In her second group the prima donna was decidedly neutral, giving Massenet's "Ouvre Tes Yeux Bleus," Brahms' "Wiegeliel," Debussy's "Mandoline" and Bleichmann's "Komm Lass uns Spielen."

Following a second appearance by Mr. Kirk-Smith, three favorites were presented by Miss Nielsen in "An Old Fashioned Town," "The Weathercock" and "The Cuckoo." In her fourth group were "A Voice in the Night," "The Fairy Pipers" and "An Open Secret." Usually for a closing number she sang either the "Il Bacio" waltz, or "Un Bel Di" from "Madam Butterfly."

And then there was the always attractive list of encores such as "Kathleen Mavourneen," "Genevieve," "An Explanation," "Swanee River," "Good-Bye," "Sky Blue Water," and "Coming Thro' the Rye." Patrons were privileged to make their own selection, and songs in greatest demand were sung by the prima donna. As one of the newspapers expressed it, "Miss Nielsen delighted alike the musician and the man who went with his wife."

It was not unusual, after giving a program of twenty songs, for Miss Nielsen to remain at the Chautauqua tent for five or ten minutes to hear some local singer who wished criticism and advice.

Because of the quick jumps made by the Chautauqua equipments and crews, it was the custom for the college tent men to start the tearing down process immediately after the Nielsen concert. Within four or five hours after the last song, the seats, stage, piano, canvas and other paraphernalia were loaded in baggage cars by the four "crew boys." That Miss Nielsen appreciated the courtesy and responsibility of these young men, practically all of whom spend nine months of the year in college, was shown at the close of the season when she presented every man on eight crews with an autographed photograph. Platform managers were remembered likewise.

Should you mention the name of Alice Nielsen anywhere on the Redpath Chautauqua circuit the response would be a sparkle of the eye and an appreciation of the Nielsen art, as well as of the fine managerial stroke of W. V. Harrison, Columbus, Ohio, in offering his patrons an attraction of the Nielsen caliber. The Nielsen concert was the Chautauqua climax. Coming as the final number of a week-long program, her recital left patrons enthusiastic, not only for the artist of the evening, but also for the Chautauqua as an institution.

Praises for Serge Zanco di Primo

Serge Zanco di Primo has had some truly extraordinary commendations for his singing, not only from his audiences themselves and from the critics of the newspapers, but also from the management of the opera houses where he has sung and from persons of first importance in the musical and literary world. After he had sung Manrico in "Trovatore" at the Folksopera, Budapest, the largest house for popular opera in the world, the director sent him a letter, of which the following is a translation:

LIEBSTER HERR KÜNSTLER—Allow me to thank you once more. You sang Manrico in "Il Trovatore" with the utmost beauty and great success. Especially: did "Di quella pira" have such brilliant success that I am very grateful to you.

I hope to have you with us again soon, and remain,
Yours faithfully,
DESEDIK MARKUS, Director of the Folksopera (Néopera).
Budapest.

Again in Paris, Leon Bailly, director of two of the most important newspapers at the French capital, "L'Intransigeant" and "Le Journal," recommended him in the following terms to the director of the famous Opéra Comique:

DEAR SIR—I recommend to you Mr. Zanco, who will bring this letter to you and ask you to hear him. After you have heard him, I do not doubt you will think, as I do, that he is one of the most extraordinary tenors of the day.

Believe me,
Your devoted,
LEON BAILLY, Director of L'Intransigeant et Le Journal de Paris.

The directors of the leading French phonograph company, Pathé Frères, were so impressed by his voice and vocal ability that they placed him under a ten years' exclusive contract to make records for them in Europe, paying him a large sum in advance as a retainer.

Mr. di Primo was driven by the war to America and is now in New York, where he is at present in negotiations which promise to lead to his appearance both with an important opera company and in concert work during the coming season.

Mme. Rio's Recitals

Anita Rio is to give a song recital at the Albion College, Albion, Mich., on Tuesday evening, November 14, en route to her engagements at Chicago and Evanston. Mme. Rio



SNAPPED AT BRONXVILLE.
Left to right: Sylvie Riotti and Anita Rio.

is also to be heard in recital at Bradford Academy, Bradford, Mass., on November 2.

Mme. Rio and her sister, Sylvie Riotti, with whom, to quote the soprano, she has "spent a most delightful and musical summer" at Bronxville, New York, appear in the accompanying snapshot.

The Aronsons Have Returned to Chicago

Maurice Aronson, Chicago pianist and pedagogue, has terminated his summer sojourn on the north shore of Lake Michigan and has returned to Chicago to resume his teaching activity.

For the next season Mr. and Mrs. Maurice Aronson (the latter the Russian concert pianist, Vera Kaplun) will be located at 4504 Lake Park avenue (Phone Drexel 4398). Prospective students may arrange for their instruction at either the residence or down town studios.

Cincinnati Vocal Teacher Begins Teaching Early

Grace G. Gardner, because of the many requests, opened her studio this year one week earlier than she had planned, and activities are now under way at the Gardner studios, Odd Fellows Temple, Cincinnati, Ohio.

"The enrollment for students is remarkably large for so early in the season," writes Miss Gardner to a member of the MUSICAL COURIER staff; "aside from my following in the city, students are coming from over Ohio, adjoining States and the South."

Were it not for music, we might in these days say, the Beautiful is dead.—D'Israeli.

AMERICAN MUSICAL CONVENTION HELD AT LOCKPORT, N. Y.

Prominent Musicians, Critics, Composers, Educators
and Local Managers Attend Fourth Session—
Concerts, Recitals and Interesting Dis-
cussions Fill Two Busy Days

Lockport, N. Y., again is reveling in the "after-glow" of another brilliant musical session in its midst. September 14 and 15, the fourth American Musical Convention was held there in the interests of American musical artists; and another is already arranged for next year. A. A. Van de Mark is the man responsible for the bringing of so many musical good things to the western New York city, and the feeling of the city in the matter is summed up in the following, which appeared on the official program: "The American Musical Convention has been given the hearty indorsement and co-operation of the Mayor, the Live Wire Committee, the Board of Commerce and the people of Lockport, who join in extending to all visitors a cordial 'Lockport bids you welcome.'"

Prominent musicians, critics, composers, educators and local managers were in attendance, a complete list of which appears at the end of this review.

Prominent speakers were: Arthur E. Bestor, president of the Chautauqua Institute; Hollis Dann, Cornell University; J. Lawrence Erb, University of Illinois; George Coleman Gow, Vassar College; Alfred Hallam, Skidmore School of Arts, Saratoga, N. Y.; Hon. Woodbridge N. Ferris, Governor of Michigan; Henry Bethuel Vincent, organist and conductor, Erie, Pa., and Dr. A. S. Vogt, of Toronto, conductor of the Mendelssohn choir.

Those participating in the morning session, September 14, were: The Apollo Male Quartet, of Boston (William Whittaker, tenor; Lyman Hemenway, tenor; John Smallman, baritone, accompanist, and Alexander Logan, bass); Mayor John R. Earl; Rev. Gustav A. Papperman, member of the Board of Commerce; J. Lawrence Erb; subject "The American Musician: How to Remedy the Unjust Discrimination Placed Against Him"; Bessie Brown Ricker, reader of child verse, and Carrie Jacobs Bond, whose songs are known and sung from coast to coast. The "forty-five minutes with" Mrs. Bond were among the many rare moments of the convention. At the conclusion of Mrs. Bond's recital, Charles C. Washburn, baritone of Nashville, Tennessee, sang her "His Lullaby," which is also one of the pleasant memories of the event.

At the afternoon session the Apollo Male Quartet again opened the program. Hon. Woodbridge N. Ferris gave the address of the afternoon, and this was heartily enjoyed by every one present. Governor Ferris is a native of New York State, his old home being in the vicinity of Lockport. Ethelynde Smith, soprano, contributed delightful vocal numbers, among these being a group by the American composer, Fay Foster, who was at the piano; "The Musical Man in the Community" was discussed by George Coleman Gow; Elizabeth Siedhoff was heard in piano numbers; Bertha Barnes sang songs by Cadman and also by Gilberté, "Forever and a Day" and "Two Roses" giving particular delight. The singer was favored by having Mr. Gilberté at the piano. "Two Roses" is the Gilberté song of which Elsie Baker has made a successful record for the Victor Talking Machine Company. Jessie Woltz Hammond, harpist, appeared also.

Following the completion of this program there was an automobile sightseeing tour, which took the guests of the convention through famous peach orchards, when they were treated to "real" peaches, and through an otherwise beautiful section of country.

On the morning of September 15 a band concert and automobile trip to the famous Lockport locks, where the picture which accompanies this review was taken, opened the day's events.

The morning session began with selections by the quartet. Alfred Hallam was the first speaker and gave an interesting talk on "Community Music"; he led the audience in the singing of well known American songs to illustrate his subject. Bessie Leonard, contralto, was heard in a group of songs, and Harriet Story MacFarlane delighted with one of her well known programs. Irene Eastman, Indian soprano, was the other soloist of the morning, and Jane Schroeder, whistler, accompanied by Jessie Woltz Hammond at the harp, gave numbers. Arthur E. Bestor's talk on "The American Spirit" was inspiring, and Henry Bethuel Vincent discoursed on "The Art of Listening."

Hollis Dann, in "The Future of American Music and Musicians"; J. Lawrence Erb, in "The Training of the American Music Teacher," and Dr. A. S. Vogt, in "Choral Music," were the speakers of the afternoon. Other features were a children's chorus of 1,000 voices, under the leadership of Douglas A. Smith. Harriet Sterling Hemenway, contralto; Mary Quinn, soprano, and Maude de Voe, coloratura soprano, were the soloists of the program.

Emma Roberts, contralto; Edgar Schofield, baritone, and Margaret Jamieson, pianist, contributed the numbers

for the evening program, which were, each and every one, received with marked approval.

A special guest-artist recital provided the entertainment for Friday evening. Those who were heard were: Lalla B. Cannon, soprano; Grace Cloe, soprano; Jean Vanderslice, contralto; Ester Cutchin, pianist; Susan John Mills, soprano; Martha Atwood Baker, soprano; M. Franc O'Shaney, soprano; Gertrude A. Dohmen, lyric soprano; Grover Anderson, violinist; Leila Holterhoff, soprano; Charlotte Peege, contralto; Iva Bigelow Weaver, soprano; Almina Willard, soprano; Penelope Davies, mezzo-soprano; Louise Day, soprano; Winston Wilkinson, violinist, and Myra Ford Bates, soprano.

Following is a partial list of the prominent guests and participants of the convention:

Ben Franklin, Albany; Alfred C. Thompson, president Brockport Normal, Brockport, N. Y.; John W. Frothingham, New York; Grace Cole, New York; W. R. Macdonald, Boston, Mass.; Penelope Davies, New York; Annie Friedberg, New York; Leila Holterhoff, California; Alfred Hallam, Saratoga Springs, N. Y.; Jean Vanderslice, Phoenixville, Pa.; Susan John Mills, Philadelphia; Esther Cutchin, Baltimore; Myra Ford Bates, Boston; Grover Anderson, Brooklyn; Iva Bigelow, Milwaukee, Wis.; Louise Day, New York; Charlotte Peege, Milwaukee, Wis.; Almina Willard, New York; Myrtle V. Kesheimer, Lexington, Ky.; Caroline Manning, Baltimore; Hallet Gilberté, New York; Gertrude Dohmen, Philadelphia; Elizabeth Walkinshaw, North Tonawanda, N. Y.; C. C. Bradley, Batavia, N. Y.; Lena M. Baer, LaFayette, Ind.; L. D. Canterbury, Rock Island, Ill.; Elizabeth Cuney, St. Louis, Mo.; Charles H. Farnsworth, Thetford, Vt.; William Whittaker, Boston; Lyman Hemenway, Boston; John Smallman, Boston; Alex. Logan, Boston; Fred C. Hand, Scranton, Pa.; Louis A. Jones, Glens Falls, N. Y.; C. K. Hull, Sweet Briar, Va.; Leo W. Long, Wilkesbarre, Pa.; Waldo S. Pratt, Hartford, Conn.; M. Josephine Ripner, Cleveland, Ohio; Elizabeth Siedhoff, Boston; Jane Schroeder, Pittsburgh, Pa.; T. Arthur Smith, Washington; John B. Seifert, Pittsburgh, Pa.; Samuel Thorstenberg, Jamestown, Pa.; Charles Tingle, Elmira, N. Y.; R. L. Hollinshead, Buffalo, N. Y.; J. Lawrence Erb, Urbana, Ill.; Carrie Jacobs Bond, Chicago; Bessie Brown Ricker, Kirkwood, Mo.; Hon. Woodbridge N. Ferris, Lansing, Mich.; Ethelynde Smith, Portland, Me.; Mr. and Mrs. Smith, Portland, Me.; Sergei Klibansky, New York; Fay Foster, New York; George Coleman Gow, Vassar College, Poughkeepsie, N. Y.; Irene Eastman, Amherst, Mass.; John Lund, Buffalo, N. Y.; Bertha Barnes, Brookline, Mass.; Bessie Leonard, Philadelphia; Arthur E. Bestor, Chautauqua, N. Y.; Harriet Story MacFarlane, Detroit, Mich.; Henry Bethuel Vincent, Erie, Pa.; Maud de Voe, Chicago; Hollis Dann, Cornell University, Ithaca, N. Y.; Harriet Sterling Hemenway, Boston; Dr. A. S. Vogt, Toronto, Canada; Mary Quinn, Erie, Pa.; Amy Graham, Buffalo, N. Y.; Miles M. Goldberg, Buffalo, N. Y.; Emma Roberts, New York; Edgar Schofield, New York; Margaret Jamieson, New York; Martha Atwood Baker, Boston, Mass.; Lalla B. Cannon, New York; Bertha Schaefer, Cleveland, Ohio; Mme. Sturkow Ryder, Chicago; Mrs. M. A. Fanning, Cleveland, Ohio; Mrs. J. C. Churchill, Oswego, N. Y.; Bertha Lansing Rodgers, Tillsonburg, Ont.; Charles C. Washburn, Nashville, Tenn.; Mary M. Howard, Buffalo, N. Y.; Mary Belle Swan, Buffalo, N. Y.; Cora Taylor, Buffalo, N. Y.; Frances Helen Humphreys, Buffalo, N. Y.; Winston Wilkinson, Lynchburg, Va.; James E. Devoe, Detroit, Mich.; Lynn B. Dana, Warren, Ohio; J. E. Furlong, Rochester, N. Y.; W. H. Hoerrner, Hamilton, N. Y.; George D. Haage, Reading, Pa.; Ella May Smith, Columbus, Ohio, and M. Doyl Marks, Elmira, N. Y.

Eastern Bookings for Merle Alcock

Merle Alcock, contralto, is booked as soloist for the Buffalo Orpheus Club, February 5, 1917 (a return engagement); the Mendelssohn Glee Club, New York City, February 6; for a joint recital with Bechtel Alcock, tenor, at Columbia University, in March and with the Bridgeport Conn., Woman's Musical Club, February 7.

Wiesbaden had its local premiere of Verdi's "Falstaff" not long ago.

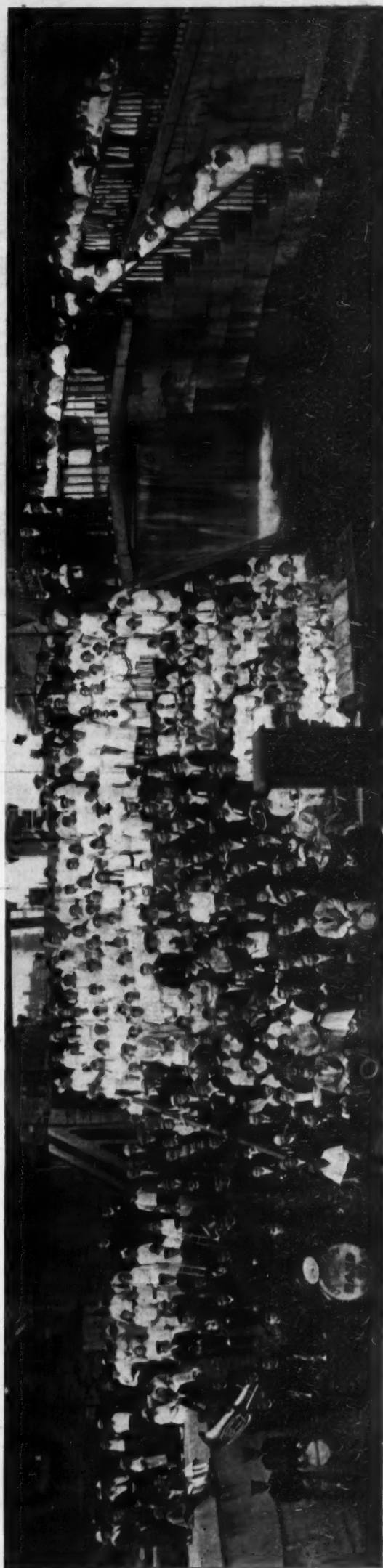


Photo by Spang & King, State and National Convention Photographers, Buffalo, N. Y. This photograph was taken on the steps of the famous locks of the Erie Canal at Lockport, N. Y., during the American Musical Convention, held in that city, September 14 and 15. The names of the guests at this convention, seen in this picture, will be found in the accompanying article.

SAN ANTONIO INSTITUTE RECEIVES GIFT FOR ORGAN

Generous Donation for School of Musical and Dramatic Arts—Faculty Changes—Excellent Programs by Local Musicians—Festival Preparations Begin

San Antonio, Tex., August 23, 1916.
Mrs. Needham Sikes has presented \$10,000 to the Southwestern Institute of Musical and Dramatic Arts for the purchase of an organ.

The Institute begins its first season in San Antonio next month. Arthur Stanley Williams, pianist and organist, will have charge of the music, and assisting him in art and expression will be B. F. Beckwith, formerly in charge of a similar department in Baylor University, at Waco.

A Red Cross Benefit Program

Ruth Bingaman, pianist; Lillian Cannon, reader; Mrs. Fred Jones, soprano, and Mme. V. Colombati D'Acugna, contralto, all San Antonio musicians, gave a concert in Pleasanton, Tex., for the benefit of the Red Cross. Miss Bingaman gave compositions by Wolff, Leschetizky, Arensky and Chopin, and her numbers were enthusiastically received. Mrs. Jones sang compositions by Tosti, Brahms, Massenet and Puccini. Her voice showed to splendid ad-

vantage in the numbers chosen, the Puccini aria being especially well received. Mme. D'Acugna sang compositions by Saint-Saëns, Bizet and Chaminade. She was especially pleasing in the Bizet aria. Miss Cannon's readings likewise were enjoyable. Each artist was obliged to respond with encores. Miss Bingaman acted as accompanist for the singers.

A Splendid Tuesday Club Program

A splendid program was given by Ruth Bingaman, pianist; Mme. V. Colombati D'Acugna, contralto; Mrs. Sylvester Gardner, soprano; Flora Briggs, pianist; Marguerite Guinn, violinist; Emmett Rountree, baritone, and Rafaelo Diaz, tenor, under the auspices of the Tuesday Musical Club, at a rally given for the benefit of the Red Cross, at Landa Park, New Braunfels, Tex. The women are active members of the club, the men honorary.

Following are the numbers of the program: "Taran-telle" (Chopin), by Ruth Bingaman, who always gives great pleasure with her playing. She is an artist-pupil of John M. Steinfeldt, of this city, and he has reason to be justly proud of her. Rafaelo Diaz, tenor, of the Boston-National Grand Opera Company, sang "Vergebliches Staendchen" (Brahms), "Elegie" (Massenet), and "La Donna é Mobile" from "Rigoletto." In all the numbers he showed fine interpretative ability and temperament. Mme. D'Acugna sang "Mon Coeur s'ouvre a ta voix" from Samson and Delilah, and "Spanish Love Song" by Chaminade. The numbers chosen served to show the exquisite pianissimo and true legato singing. Marguerite Guinn played "Meditation" from "Thais." Her tone is wonderfully sweet. She is an artist-pupil of Ernst Thomas, of this city, and also has studied with other Eastern teachers. Mrs. Sylvester Gardner sang the "Prelude" from "Cycle of Life" (Landon Ronald), "The Star" (Rogers), and "A Birthday" (Woodman). Her voice is very sweet, round and resonant. She is an artist-pupil of Mrs. L. L. Marks of this city. Emmett Rountree sang "Even Bravest Heart May

Swell," from "Faust." "Der Wandrer" (Hermann), and "Constancy" by Kathleen Blair Clarke, a San Antonio composer. Mr. Rountree's baritone voice is always a pleasure to listen to. He is one of San Antonio's prominent voice teachers. Flora Briggs played Waltz in E major (Moszkowski). She showed splendid technic and marked musical ability. She is an artist-pupil of John M. Steinfeldt and has also studied at the Cincinnati Conservatory. Mr. Diaz closed the program with "Bird of the Wilderness" (Horsman), "Dearest" (Homer), and "Morning" (Speaks). His numbers were a fitting finale to the excellent program.

Miss Bingaman was the able accompanist for all the singers, except Mr. Rountree, who was accompanied by his wife. Each artist on the program was obliged to respond with encores.

Festival Rehearsals Begin

The San Antonio Midwinter Music Festival Association Chorus, under the direction of H. W. B. Barnes, soon will begin rehearsals on the oratorios and other numbers to be given at the next festival. MRS. STANLEY WINTERS.

Mary Gailey Gives Pleasure to Ocean Grove Audiences

Mary Gailey, the young violinist, who recently delighted New York music lovers when she appeared as soloist at one of the Civic Orchestra concerts, given in Madison Square Garden, appeared with Sousa and his Band at Willow Grove Park, Pa., during the week of August 20.

"Miss Gailey made her bow to Willow Grove audiences last Sunday, and her absolute control of her instrument, the violin, a pleasing personality, and a sincerity of interpretation have won for her the unstinted approbation of every listener." The foregoing appeared in the Philadelphia Times-Chronicle, and that her popularity continued and increased during the week is evidenced by the statement of the Philadelphia Evening Telegraph: "Grace Hoffman, soprano, and Mary Gailey, violinist, have won the approval of some of the largest audiences of the season by intelligent, effective work. Miss Gailey, a violinist of ability and incidentally a devotee of the music of Sarasate, made an unqualified success of her first engagement here."

During the week Miss Gailey appeared twice daily, among her program numbers during that time being "Ziguerweisen" (Sarasate), Russian airs by Wieniawski, "Zapateado" (Sarasate), "Faust Fantasia" (Sarasate), "Mignon Fantasia" (Sarasate), ballad and polonaise (Vieuxtemps), "Nymphalin" (Sousa), "Hejre Kati" (Hubay), Gipsy Dance (Nachez), "Spanish Dance" (Sarasate), romance and gavotte (Sarasate), "Waltz Caprice" (Tirindelli), fantasia on airs from "Faust" (Sarasate), "Carmen Fantasia" (Hubay), and the Mendelssohn concerto for violin. As the Evening Telegraph remarked, she won the delighted praise of her audience, being recalled many times.

Previous to her appearance at Willow Grove, Miss Gailey was the soloist with this well known organization at two concerts which were given at Ocean Grove, N. J. There she also scored a pronounced success with her hearers, proving herself an artist of thorough musicianship and unusual interpretative ability.

Marie Louise Wagner Sings for New York City Public School Teachers

Owing to the prevailing epidemic, the opening of the New York City schools was delayed for the children until September 25. Twenty thousand teachers, however, have been obliged to report for a two weeks' institute. As a relief from the weariness entailed by too much pedagogy the music committee arranged for a series of recitals by prominent artists.

Marie Louise Wagner, the young dramatic soprano, charmed a large and discriminating audience at the series held on the afternoon of September 12. Among the songs Miss Wagner sang were "J'ai pleuré en Rêve" (Hüe), "Psyche" (Paladilhe), "Cry of Rachel" (Salter), and "Vissi d'Arte" ("Tosca"). Her singing of "J'ai pleuré en Rêve" and "Psyche" was particularly delightful. Dramatically she was most effective in the "Cry of Rachel." To the enthusiastic applause, she responded graciously with the simple little "Cuckoo, Cuckoo, Clock," which she sang with delicacy. Her singing of the aria was remarkable for its breadth of style. The richness and volume of her tone promised well for a future Tosca.

Gustav Stephan Becomes Director of Buford College Conservatory of Music

Gustav Stephan has been appointed director of the Buford College Conservatory of Music, Nashville, Tenn. The conservatory is a rather new institution with a beautiful college building and adequate studios.

The 1916-17 season opened on September 21.

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Alfred Megerlin, Violinist, With Malkin School of Music

Alfred Megerlin, the Belgian violinist, is one of the artists who came to America during the exodus of musicians after the outbreak of the European war. His friendship with Manfred Malkin, formed when the latter was abroad, and his high regard for the ideals of the Malkin Music School have led him to associate himself with this institution. Mr. Megerlin's tours in Europe have been a number of brilliant successes linked together, as evidenced by the excerpts culled from representative papers. As successful soloist with the leading orchestras in Europe, he has been unanimously praised by the critics. A pupil of Ysaye, he is like his master, a violinist admirable for his expressive depth of feeling. He is remarkable as a teacher in that he secures the development of pupils to the highest musical and artistic excellence of which they are capable.

That Ysaye endorses Megerlin highly is shown in the following:

I certify that Alfred Megerlin has worked under my direction three years and that he knows thoroughly the methodical principles upon which my teachings are based.

Megerlin is in all respects an artist of the first order, thoroughly possessing the secrets of his instrument. He combines, together with a marvelous technic, a sentiment of high nobility and a style full of life and emotion. I have a great esteem for the talent of this virtuoso as well as for this most learned and most sure musician.

I am convinced that he will furnish a very beautiful artistic career and those who will make appeal to his talent will have every reason to congratulate themselves.

(Signed) E. YSAÏE.

Other commendations follow:

The future belongs to Mr. Megerlin. He will surely become one of the most significant artists of the realm. Since the famous Sarasate played here, we have not heard so brilliant a master of the violin.—*Kreuznahrer Zeitung*.

Alfred Megerlin, the brilliant violin virtuoso, has scored as much success as Jacques Thibaud, the famous violinist.—*Le Nouveau Precursur*, Antwerp, 1906.

Alfred Megerlin met with such triumphs as the Exchange Hall has not often witnessed. As a sovereign master of all technics, the young violinist appeared as an artist in the noblest acceptance of



ALFRED MEGERLIN,
Belgian Violinist.

the word. He played the Mendelssohn violin concerto as seldom heard before.—*Augsburger Abendzeitung*, Augsburg, 1910.

Mr. Megerlin's masterful playing of the violin won the crowd who called him back so many times, even after he had played an

encore, that he finally waved his hands imploringly. He played in brilliant fashion.—*New York Globe*, September 10, 1915.

Gilberté Concert at Lincolnville Beach, Me.

Hallett Gilberté and his consorts, pictured herewith, collaborated in a concert at his summer home, Lincolnville Beach, Me., and of this very successful affair the *Camden Herald* said:

Harriet McConnell, one of the most promising contraltos before the public today, charmed her hearers with her beautiful, rich, velvety voice. Particularly pleasing was she in a group of Gilberté songs, which she sang in a most dramatic and artistic manner, winning for herself and composer, who accompanied her in his usual artistic manner, rounds of applause.

Leon Rice, one of the best known American tenors, charmed all with his dramatic voice, and when he sang the group by our own Maine composer, Gilberté, he was obliged to give many encores, before his enthusiastic audience would allow him to go.

Anne Gilberté enchanted all by her exquisite art and as a



NEW YORK MUSICIANS IN MAINE.
Leon Rice, Harriet McConnell and Hallett Gilberté at Lincolnville.

poet reader there are few before the public today who can compare with this delightful little lady.

The accomplishments were most artistically played by Jenie-Cesar Rice, the talented wife of the tenor, and by Hallett Gilberté, whose beautiful songs are found on the programs of our great singers today.

Advance Dates for Adelaide Fischer

Some early season dates for Adelaide Fischer, the charming young soprano, are: Chicago, October 28, and Milwaukee, November 2. In Chicago, Miss Fischer will sing at a morning recital under the direction of Carl Kinsey, and in Milwaukee she is to be soloist with the Arion Club at the first concert of the season. Miss Fischer's third Aeolian Hall (New York) recital takes place on the afternoon of November 17, and promises to be of exceptional interest.

Becker Resumes

Gustav L. Becker, head of the American Progressive Piano School, at 114 West Seventy-second street, New York, has returned and resumed instruction. It is well known that his specialty is the piano, technic, interpretation, etc., forming a portion of the course. He also instructs in harmony and composition.

Music is a pleasing accomplishment; let the fair learn to sing.—Ovid.

Eula Dawley Anticipates Busy Season

Eula Dawley, the talented young soprano of St. Louis, is working hard preparing her recital programs for this season, which promises to be a very busy one for her. Miss Dawley is booked for a series of recitals in St. Louis in the fall, after which she will make a tour of the South and West. Since her return to this country from Europe, where the last four years were spent in serious study un-



EULA DAWLEY,
Soprano.

der the most famous old world masters, Miss Dawley has appeared in various cities of the South and West, meeting everywhere with enthusiastic audiences and warmest praise from the press. This season will no doubt duplicate her past successes in Europe as well as in America.

Jonás Returns to New York

Alberto Jonás, the eminent Spanish pianist and pedagogue, reopened his private studio in New York, 45 West Seventy-sixth street, September 20. When, two years ago, Jonás left Berlin, on account of the war, and settled in New York, a dozen of his Berlin pupils followed him, and within one month after his arrival in the metropolis pupils had come to him from practically every State in the Union. His success has, since then, been growing steadily, and both he and his assistant, Henrietta Gremmel, have their teaching time completely filled.

One of the features that always has characterized the Jonás method in Berlin, and which he is consistently propagating in New York, is the unwavering effort he bestows on preparing his pupils for public appearances, overcoming their nervousness, and imparting to them confidence and authority. Jonás seeks these results by a special training, and through monthly public recitals at the Wanamaker auditorium, besides weekly pianistic gatherings at the Alberto Jonás Club.

A Few Idelle Patterson Engagements

Following are only a few of the many engagements booked for Idelle Patterson: November 2—Columbia University, November 14—Jamaica, November 16—Huntington (branch of Brooklyn Institute), December 20—Academy of Music (Brooklyn Institute).

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CIVIC OPERA MAY BE ESTABLISHED IN BOSTON

Proposition Receives Endorsement of the Mayor—Resident Artists to Be Recognized by Manager of Copley-Plaza Musicales—St. Cecilia Society Announcement—Notes and Mention

31 Symphony Chambers, Boston, Mass., September 17, 1916. }
According to a corroborated report commented upon at length in the Boston press during the past week, Mayor Curley has endorsed a proposition for the establishment of a Civic Opera Company in Boston. Back of the project is Sam Kronberg, remembered as the promoter of the successful *al fresco* performance of "Siegfried," at the Harvard Stadium a year ago, and of the more recent "Elijah" performance. It is understood that Mr. Kronberg has approached a group of prominent business men, who have been favorably impressed with the feasibility of the plan.

The details will be announced later, as soon as it is proven whether or not the plan is likely to become anything more than a plan.

Copley-Plaza Musicales

W. R. MacDonald, manager of the Copley-Plaza musicales this season, has a theory which he supports with warmth and enthusiasm, namely, that in Boston there are a number of splendid artists, who for some unaccountable reason rarely gain recognition in their own city, although widely known elsewhere. Therefore, it is Mr. MacDonald's intention to present not only some of the world's foremost artists, such as Barrientos, Martinelli, Edvina, Willem Willeke, Ernest Schelling, the famous dancer, Lada, with her own orchestra, the Russian Symphony Orchestra and many others, but also to afford the opportunity for the appearances of some of the younger and gifted resident artists. Three of these already have been booked, namely, Bernard Ferguson, the baritone; Raymond Havens, a brilliant young pianist, heralded as a "genius" by the Chicago Daily Tribune, and Albert Stoessel, the violinist.

Announcement of the Cecilia Society

The Cecilia Society, which last year sprang phoenix-like to the estate of its former greatness, under the revivifying influence of President Henry L. Mason and Conductor Chalmers Clifton, has announced a comprehensive program for the impending season. As previously, three concerts will be given: The first, on December 14, with orchestra, in Symphony Hall; the second, on February 14, a capella, in Jordan Hall; the third, on April 12, with orchestra, in Symphony Hall. The orchestra on the first and last occasions will comprise sixty-five Boston Symphony players.

At the initial concert, three works will be presented: Bach's "Sleepers Awake," composed for the Sunday before Advent; "The Pipe of Peace," a new cantata by Frederick S. Converse, based on Longfellow's "Hiawatha," and Brahms' "Song of Fate." The principal parts for soprano, tenor, bass and baritone, will be taken by prominent artists.

The program at the second concert will consist of unaccompanied pieces, principally from old Italian sources, as "Palestrina and Vittoria." There will be a noted soloist. In the third concert, the society will give "The Damnation of Faust," by Berlioz.

Rehearsals of the society will begin on the evening of September 28 in Chipman Hall, Tremont Temple, where all rehearsals will be held, except the first of each month, which will take place at the Harvard Musical Association rooms on Chestnut street. The chorus is now up to its standard size, although a few additional tenors and basses could be used to advantage.

Second Week of "New Pop Operatic Concerts"

The second week of the "New Pop Operatic Concerts," at Symphony Hall, more than fulfilled the promise of the first. Each evening the orchestral numbers were changed, and thrice there was presented an entirely new program of vocal numbers. Finally, and by no means

ARTHUR HACKETT TENOR

Re-engaged—

ST. LOUIS SYMPHONY ORCHESTRA
Spring Tour.

Returning September 8 from four weeks' triumph at CHAUTAUQUA, N. Y., Mr. Hackett was engaged the next day by C. A. Ellis for the OPERATIC POPULAR CONCERTS at Symphony Hall, Boston.

Mr. Hackett is under the exclusive personal management of

W. R. MACDONALD
Manager of Artists

STEINERT HALL BUILDING - BOSTON, MASS.

of least importance, two new singers of exceptional attainments were introduced into the course. These were Myrna Sharlow, the young lyric soprano of the Chicago association, and Arthur Hackett, Boston's own distinguished tenor, both of whom made their first appearance at the Tuesday evening concert.

The program on Monday was the same, vocally, as that presented on Saturday of the previous week. This was Dora Gibson's final appearance, and she again charmed her audience by her gracious rendering of the arias from "Tosca" and "Aida."

Tuesday was "Carmen Night," the program being repeated on Thursday evening. Wednesday was "Faust" Night, and the same program was given Friday.

On Saturday the vocal offerings again consisted of well known arias. Miss Snelling sang "O Don Fatale," from "Don Carlos;" Mr. Hackett, "Le Reve," from "Manon;" Miss Sharlow, the "Bird Song," from "Pagliacci," and "Un bel di," from "Butterfly;" Mr. Nicolay, "La Calumnia," from "The Barber of Seville."

Much or little might be said of the soloists. They all gave pleasure, and in some instances their performances were superlative. The quartet from "Rigoletto," for example, was admirable. So well did the voices blend and so excellently was it sung that the audience justly required its repetition.

In Siebel's "Flower Song" and in the aria from "Don Carlos," Miss Snelling again revealed the full blown beauty of her art, while in Mephisto's serenade, Mr. Nicolay achieved a triumph of interpretation.

Miss Sharlow sang to a friendly audience, one that remembered her well from the old Boston Opera days and, remembering, could not fail to note her splendid progress. When she made her bow in Micaela's air, this audience gave her an ovation, and at its conclusion, would not rest content until she had been recalled many times. Hers is a purely lyric voice possessing a rare capacity for projection throughout its range. It is essentially a musical voice, well schooled, but without loss of spontaneity. At times it soars gloriously, and withal is vibrant with the unstudied buoyancy of youth.

Arthur Hackett achieved a real and lasting success. Boston, like the man who wandered the world in search of gold only to find it eventually in his own yard, has

awakened finally to the reality of a great artist in its midst. Thus, Hackett has been hailed as a discovery, and praise has been lavish where praise has long been due. No native singer has yet won a triumph greater than that accorded him, and none has merited a greater.

No report of these concerts would be complete without praise for Mr. Pasternack, a conductor of warmth, intelligence and marked authority.

Mary Wells Capewell Returns to Boston

Mary Wells Capewell returned to Boston last week from an extensive trip through the Pacific Coast States and Canada. She was away for several months, and visited many places of interest, such as the exposition in San Diego and the Grand Canon in Colorado.

Miss Capewell, who is a soprano pupil of Willard Flint, did some concert work while in the West. On August 29, at Calgary, in the Province of Alberta, Canada, she gave a very successful recital in aid of the Serbian wounded. On this occasion, one of the Calgary papers commented upon her work as follows: "Miss Capewell proved herself to be a vocalist of resource. She has a fine stage presence and an admirable memory. All her selections were given in a most interesting manner, and the prayer from 'La Tosca,' with intensity. As an encore, she gave a brilliant waltz, 'Parla,' by Arditi, which served to show facility of execution and an extensive compass."

Miss Capewell, who is equally gifted as pianist and a singer, will go to New York about October 1 to join Leila Holterhoff, the blind Lieder singer. She will act as official accompanist for Miss Holterhoff during this season.

Notes

The members of the Boston-National Grand Opera Company, Max Rabinoff, director, assembled in Boston this week, and rehearsals began at the Boston Opera House on Monday.

Work began at the Fox-Buonamici School of Piano-forte Playing last week with the largest registration in the history of the school.

Michael J. Dwyer, a tenor well known in Boston for a generation past, has given up his professional career and left for Italy, where he purposes joining a religious order.

Dan Sullivan, the popular song writer, recently received a letter from Alma Gluck endorsing his new "Lullaby." Mme. Gluck intends to make a Victor talking machine record of the piece which is dedicated to her youngest child.

The engagement of Russell Lee Steinert, son of Mr. and Mrs. Alexander Steinert, of Boston and Beverly, has been announced to Louise K. Krug, daughter of Mrs. A. C. Mertens, of New York, and niece of Mr. and Mrs. Charles H. Steinway.

Announcement has been received that Marcella Craft, the American soprano, is to appear early in the season at the Tremont Temple Concert Course. Miss Craft has many acquaintances in Boston as well as admirers of her art.

Hans Ebel, the young Russian pianist, has returned from Rochester, N. Y., where he spent the summer months. Mr. Ebel's studio again will be located in Steinert Hall.

The engagement of Sherlie Beatrice Wheeler, formerly of the Chicago-Philadelphia Opera Company and a resident of Boston, has been announced to Charles LeRoy Harphma, of Quincy, Mich. Miss Wheeler is the daughter of Mrs. J. Henry Wheeler, of Boston and Jaffrey, N. H.

Guy Maier, the pianist, returned to the city last week from Buffalo, N. Y., where he spent the greater part of the summer. Mr. Maier has reopened his studio in the Pierce Building.

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ALBERT STOESSEL, Violinist.

MME. SCHUMANN-HEINK DENIES REPORT SHE IS TO RETIRE FROM STAGE

Distinguished Contralto Talks With Musical Courier Correspondent About Unfounded Rumor, the Value of Chautauquas, Her Aversion to Ragtime, Her Family and Other Matters of Interest

SCHUMANN-HEINKISMS

"I have been before the people now for thirty-eight years, singing. I love the people, and as long as they want me I shall sing for them."

"These Chautauquas are wonderful affairs. They are filling a genuine human need. They bring to the tired farmer's wife a whiff of the great world."

"Ragtime music nearly drives me crazy. Why can't we give the people something better?"

"I'm nine times over a grandmother."

"I have two homes and both of them in this beloved America."

"Artists and people before the public are largely responsible for public taste in music."

Lincoln, Neb., September 1, 1916.

It was over the coffee cups, at Hastings, Neb., that the great Mme. Schumann-Heink chatted with the Lincoln correspondent for the *MUSICAL COURIER*.

Here and there in the handsome apartments of the elegant Hotel Clarke, were huge trunks, characteristic of trips from coast to coast; on a form was hung the elaborate



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ERNESTINE SCHUMANN-HEINK.

gown, in readiness for the evening's appearance at the big Chautauqua, while flowers from admiring friends cheered the diva's abode. The central figure—the diva herself—was most gracious and conversed in her own big-hearted, genial manner, as she played most successfully the role of hostess, and played it most hospitably. Calmly stirring her coffee so it would be cool, she smilingly said:

"These Chautauquas are wonderful affairs—yes? I believe in them. They are filling a genuine human need—particularly in the smaller places—for they bring to the tired farmer's wife a whiff of the great world." Here the mother in the great woman appeared and the tears glistened as she said, "And let them bring the children and the babies—tell them not to leave them behind. When a baby cries it never disturbs me. Let the mother comfort them as best she can and bring them all—one, four, eleven! For unless she brings them, how can she come? She can't always stay at home, can she? The Chautauqua brings thoughts to people—and you know, people must not let themselves get too old to think. I have been watching Chautauqua audiences this summer from Ocean Grove out to Clarinda, Iowa, and Hastings, Neb., and it's a grand work they are doing."

When asked concerning the report that she would retire from the stage in two years, she exclaimed, "Nein! I have been before the people now for thirty-eight years, singing.



Maude Fay and Miss Kelly at Yellow Springs, Ohio.

Off for a gallop, just before leaving for New York, where the artist sang Sieglinde in the performance of "Die Walküre," which Metropolitan stars gave on September 19 at the Lewisohn Stadium.

I love the people and as long as they want me I shall sing for them; but when they no longer want me, then I—stop," and she emphasized the final word in most charming broken English, shrugging her shoulders, lifting her eyebrows, sending out a snapping glint from her piercing eyes. It was a supreme moment, one never to be forgotten.

She continued: "Yes, I am a very busy woman. I go now to see my son's big apple orchard in Oregon. Ah! That's a grand country. My winter's campaign starts in Portland, Ore., in October and I travel eastbound, ending the season in June."

Concerning her family, among other things, Mme. Schumann-Heink laughingly said: "Ya, I'm nine times over a grandmother, the last grandchild being born to my baby Marie, just six weeks since. My children are married and happy. My birthday, June 15, was celebrated in my Chicago home. I have two homes, you know, and both of them in this beloved America. My other home is in California, sunny California."

The conversation drifted to the subject of ragtime and the great singer waxed eloquent, saying: "This miserable ragtime! Why can't we give the people something better? This ragtime music nearly drives me crazy and to hear it everywhere and all the time. There is so much that is beautiful in the old songs and these must, some time, fill the needs of the hour."

"Artists and people before the public are largely responsible for public taste in music. Let us use more that is singable in Schubert and Mendelssohn. Why, there are a lot of people who think that Mendelssohn never wrote anything but the 'wedding march,'" and she laughed good-naturedly at the thought.

The name of America's poet-laureate, James Whitcomb Riley, came up, and Mme. Schumann-Heink was much concerned about his lines that have been set to music. Upon hearing some of the songs sung, she seemed greatly interested and remarked upon their "singableness."

After some interruptions from outside parties, she said: "I treat the whole world alike. You see here my frock for tonight. 'Tis the same I wore at Ocean Grove and New York City. And my program is the same. Why not? They are all people and they want me at my best—in looks as well as voice—" and her radiant smile filled the room as she said good-bye.

The great auditorium that night was filled at an early hour and over 4,000 enthusiastic admirers gave the Chautauqua salute to the songstress the moment she entered the building. She tripped up the steps like a young girl and gracefully acknowledged the greetings.

Nothing can be said to add honor to the artistic program, except that this wonder woman with her marvelous voice, gracious manners, deep insight and dramatic power, added "four thousand stars to her crown."

This, the last number on the Chautauqua, made a grand climax and was under the able direction of the Standard Lyceum and Chautauqua System, of Lincoln, controlled by Messrs. Bruce and Avery.

E. E. L.

Malkin Music School Forms Free Class

The Malkin Music School has formed a free class in which talented students may take ear-training, solfeggio, sight singing, harmony and the history of music. Candidates for membership in this class of gratuitous instruction may apply at 10 West 122d street, up to September 20. Sessions will begin October 1.

The purpose of this generous offer is to enable students, regardless of their other musical affiliations, to secure training in branches hitherto unavailable to them. Many instru-

mental students may thus round out their musical education.

It is the first experiment of its kind to supply a deficiency in private music study. The school expects further to enlarge this novel department.

The regular examinations for the free scholarships in piano, voice, violin, and cello, will be held on October 14, at 2.30 p. m., at the school. Applications may be made up to October 1.

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The finest work was done in SCHUBERT'S Sonata in B flat. No pianist, except perhaps Paderewski in his best mood, could have so entirely entered into the spirit of this slow movement. It was a fine piece of piano playing and most poetic in its feeling."—The Daily News, London.

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**DR. WILLIAM C. CARL RETURNS FROM
WESTERN HOLIDAY, ENTHUSIASTIC ABOUT
WESTERN LIFE AND FULL OF PLANS FOR
SEASON AT GUILMANT ORGAN SCHOOL**

William C. Carl has returned from his summer holiday in the Far West and engagement at the San Diego Exposition ready to begin the season's work. Dr. Carl is enthusiastic over his trip and especially his visit to California, where he was the guest of Dr. Humphrey J. Stewart at the "High Jinks" of the Bohemian Club under the Redwoods.

In speaking of this, Dr. Carl says: "My sojourn at the Bohemian Camp was a most unique experience and one which but few are privileged to enjoy unless a member of the club. In this grove of gigantic redwood trees averaging a height of from 250 to 300 feet and covering an area of 600 acres, there is a natural stage which not even ancient Greece could boast of. With the sky as its roof, a wooded hill as its back scene, and the great trees for the wings, the conditions are ideal. Trees have been hewn down and these formed the seats for the auditors and gave space for at least a thousand spectators.

"The Grove play this year was entitled 'Gold' and treated of its discovery in California. The book was written by Frederick S. Myrtle and the music by Dr. Humphrey J. Stewart. The story of the Spaniards' advent in California was cleverly woven together and expressed by Mr. Myrtle and won for him high praise and many plaudits.



AT CAMP BOHEMIA, CALIFORNIA.

Left to right Dr. H. J. Stewart, Dr. William C. Carl, Frederick S. Myrtle, John R. Coryell. (Cartoons of Dr. Stewart and Frederick S. Myrtle on the tree.)

Dr. Stewart's familiarity with the Grove and its possibilities enabled him to prepare a score that was not only interesting but realistic, and created an atmosphere that was easily felt by the immense audience. The 'Ballet of the Trees,' 'Cave Spirits' and 'The Brook,' the 'Ave Maria,' 'A Spanish Love Song,' and the angelic choir are among the strongest numbers of the score. It seems a pity that with the production each year of the Grove play, it should have but the one performance and then placed among the archives of the club. Many prominent people representing the most cultured of California's sons heard and applauded this year's performance, which left an indelible impression in my own mind and was well worth the trip across the continent to hear.

"At the San Diego Exposition I gave a special recital on the famous out of door organ early in September and was greatly impressed with the instrument. The wonderful acoustic largely due to the climatic conditions enhanced the effect and gave an impression quite similar to that of playing in a great cathedral. It is a magnificent organ.

"George Wharton James, who has been lecturing in San Diego for some time, has become so annoyed with the whispering habit freely indulged in by people attending public functions that he has organized what will be known as the 'Anti-Whispering Society.' Small cards have been prepared and distributed for signature—reading as follows: 'I hereby pledge myself that, as far as I possibly can, I will discountenance in myself, as well as in others, the whispering or talking habit, during any religious serv-

ice, concert, lecture, or other gathering where people are assembled to listen.' While many will smile at the idea, I say hats off to Mr. James for starting a movement which is for the betterment of everyone. The idea is certainly most commendable and will surely be met with popular approval.

"At Salt Lake City I attended a Sunday service at the Tabernacle. The organ 'which has made Salt Lake famous' has just had a complete overhauling, with additions including a new console. It is a superb instrument and now one of the great organs of the country.

"The West is more and more a marvel each time I visit it. Colorado with its great Rockies always unfold new beauties. The automobile road up Pike's Peak, reaching an elevation of over 14,000 feet, is a great achievement. The turns are seventy-two feet wide and the scenery cannot anywhere be surpassed. Then the Sierra Nevada Mountains with Lake Tahoe at an elevation of 7,000 feet, where I remained four weeks, cannot be rivalled even by the Italian lakes. The Grand Canyon of Arizona is the greatest scenic wonder I have seen in my travels and was more than ever impressed when revisiting it this year. In addition to the scenic wonders one finds many notable organs and as well a large number of our best musicians who have located in the West. Alfred Hertz, whom I met several times, is meeting with great favor in San Francisco, and the Symphony Orchestra will increase the number of concerts the coming season and also travel. I was glad to have the opportunity of hearing some capital orchestral works by several of the best resident musicians of the Coast, including Wallace A. Sabin, Uda Waldrop, Theodor Vogt, Edmund F. Schneider and Walter Handel Thorley. These were performed and conducted by the composers at the Bohemian Grove during my visit there. Music is appreciated in the Far West and it was a pleasure to see the desire for the best manifested at every turn. The organ in the Isis Theatre, Denver, where my pupil, Clarence Albert Tufts, has been playing with success for over a year, is a notable one and exceptionally interesting. A fine instrument is nearing completion for Omaha, where I visited Vernon Clair Bennett, one of the successful Guilmant School graduates. And so one might continue, for there is much to hear and admire."

As to his plans, Dr. Carl had the following to say: "The approaching season will without doubt be one of the busiest I have had. At the Guilmant Organ School, the application list is unusually large, while the number of those who are applying for the free scholarships are legion. We will introduce several important new features in the course and continue to give individual instruction and personal attention to each student. At the Old First Church, I will reorganize the choir immediately, and several important works will be produced during the winter. In addition I shall play a large number of concerts and inaugurate a goodly number of new organs, now in course of erection. I am looking forward to my work and various activities with keen pleasure."

Samoiloff at His New York Studio

Lazar Samoiloff, the Russian baritone and singing teacher, Carnegie Hall, New York City, has just returned from a trip to the Blue Mountains, Vermont, where he played golf with his friend, J. T. Gilmer, champion golf player, on the Manchester and Bennington golf courses.

Mr. Samoiloff motored with his family and the Gilmers continuously for four days along Lake George and in the Adirondacks. Mr. Samoiloff gained in flesh and muscle, and has returned to his Carnegie Hall studio, where a class of twenty-three pupils await him. He gives in the season eighty or ninety lessons weekly, and during the past summer came to town four times weekly from Edgemere, L. I., where he summered with his friend, Johannes Sembach, tenor of the Metropolitan Opera Company.

The first pupils' recital will take place October 4 in Chamber Music Hall, New York.

H. E. van Surdam Leaves

Henderson E. van Surdam, the El Paso, Texas, conductor and vocalist, left New York last week for his Southwestern and Pacific Coast field of activity, after an enjoyable and profitable vacation spent in the East.

COMMUNITY OPERA AT OCEAN GROVE

"Joseph," an Interesting Musical Compilation by William Dodd Chenery, Performed at New Jersey Coast Auditorium on Labor Day—Biblical Story in Theatrical Investiture Affords Opportunity for Fine Effects

By YETTA DOROTHEA GEFFEN

With the closing on Labor Day of the musical season at Ocean Grove, N. J., the thing that stands out as the most important tonal event of the summer is the presentation of "Joseph," the first community opera that has been heard in or about New York. "Joseph" was billed variously as an "opera" and as an "Oriental music drama." Perhaps one of the reasons for calling it the latter is the fact that in its musical investiture "Joseph" is a compilation rather than an original work.

"Joseph" was given three performances on consecutive

arches finally found themselves a vital part of it as it grew into the proportions of a great community festival.

Out of the West

The opera was brought out of the West by William Dodd Chenery, of Springfield, Ill., who is active in the multiple capacities of author, compiler, impresario, stage manager and conductor. It caught the community spirit and kindled it to a flame of burning enthusiasm. Never was such spirited energy directed toward the success of a

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Tuesday evenings last month in the great Ocean Grove Auditorium, with a cast made up for the most part of residents and summer visitors of the Jersey resort. But more surprising even than the fact that it developed community music from choruses and orchestras to an actual operatic production is the opera itself; for it is based upon the Biblical tale of Joseph and his brethren, elaborated into an original libretto and set to music culled from the better known operas and oratorios—"gems from the operas," as its compiler calls it.

Had I all the music lore of the ages in mind I should probably discover that it had all been done before. But at least it has never been discovered so near New York. And coming from Ocean Grove, to which one does not instinctively turn for originality, it came as somewhat of a revelation.

The thing is so obvious, so very apparent the moment it is unfolded, that one wonders why it has never been done before. Yet it has been left for Ocean Grove, the Place of the Pious, to proclaim it.

True, the long bearded ancients grew agitated when it was announced that Ocean Grove was to harbor an opera; but soon their fears were stilled when further announcement revealed it an "Oriental music drama."

Closer study demonstrated that it was even related to the Bible, upon which Ocean Grove moves, lives and has its being. Having looked upon it at the beginning as being allied with everything unholy, the doubting patri-

arches finally found themselves a vital part of it as it grew into the proportions of a great community festival.

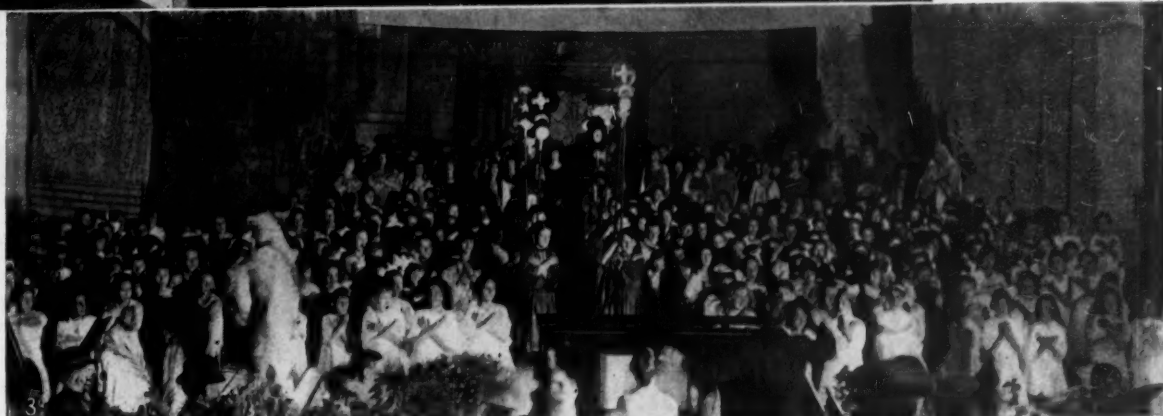
common achievement. With true democracy all the factors of the community entered whole heartedly into the work of preparation with the rest of children playing a new game.

Until this year the summer music at Ocean Grove was confined to organ recitals, oratorios and vocal and instrumental concerts by artists of international reputation. The performances of "Joseph" were presented as a part of the regular summer festival. Ocean Grove, up to this time, had become synonymous with oratorio. It was called the home of the oratorio.

Great credit is due Mr. Chenery for his untiring zeal and rapidity of execution. From the time of his arrival on the ground until the night of the production but two weeks were spent in preparation. Things went swiftly once the idea was introduced. In that brief interval the author and producer selected the principals and chorus, coached them in their parts, trained the dancers, supervised the settings and rehearsed unceasingly with cast and chorus. All the little seaside resort was enthusiastically turned over to "Joseph." Even the zeal of prayer meetings was interrupted by excited discussions regarding costumes. Children, young people, elders—all who could sing, and many who could not—were invited to join in the community opera.

The Production

Whether or not the production of the opera was a result of the appointment of Homer A. Rodeheaver as musical



SCENES FROM "JOSEPH" AS PRODUCED AT LOUISVILLE, KY., IN EFFECT ALMOST THE SAME AS SEEN AT OCEAN GROVE.

1. Scene II, Act II, from "Joseph," given al fresco in the Stadium of the million-dollar High School at Louisville, Ky., William Dodd Chenery conducting. 2. A section of the audience at the first night performance of "Joseph" in Louisville. Alice Hegan Rice and her husband, Cale Young Rice, at extreme lower left. 3. The children's chorus in "Joseph."

director of Ocean Grove is not known; however, Billy Sunday's choir leader sang the title role of the opera, and assisted Mr. Chenery in selecting his cast and in the general presentation of the work.

The other principals were all more or less professional singers. The cast included the Criterion Quartet of New York—John Young, Horatio Rensch, George Rierden and Donald Chalmers. The chief feminine role, that of Asenath, went to Helen Cutler Dickey, a beautiful young woman of Winona Lake, Ind., who created the role in the West. Another who sang a role in the opera which he originated was George Ashley Brewster, as Reuben. Mr. Rodeheaver was the original Potiphar, but since then his voice has "gone up," so that it was possible for him to sing the tenor role of Joseph.

Idea Came Like an Inspiration

Mr. Chenery has been presenting these operas (of which "Joseph" is the third) for the past twenty years. The idea came to him like an inspiration, and the actual development and working out of the scheme in each instance took only two or three days.

"The first one I wrote was 'Egypta,'" said Mr. Chenery, during the few minutes he could spare the MUSICAL COURIER interviewer during rehearsals, "based on the story of the finding of the infant Moses amid the bullrushes in the river. Although I could not write music, I was sufficiently familiar with the classics to appreciate that here was a vast fund of beautiful music that could well be popularized and so brought home to the majority of people. It seemed to me a novel idea. I know that people like the old masterpieces, especially when they are just familiar enough with the melodies to appreciate them. Then, as the idea grew in my mind, I began to see it as a community undertaking. Professional soloists could be procured wherever the opera was to be presented, while chorus and dancers could easily be recruited from the community.

"I went to Chicago with my idea, and immediately, even before I had written it, I had secured guarantors to put

on the production. A few days later the libretto and the musical setting were completed, and 'Egypta' was ready for presentation. It was given in a small town in the Middle West, and proved so huge a success that I have devoted my time and energies to these operas ever since.

Adapted to Music Festivals

"These performances are particularly adapted to music festivals or open air music pageants. 'Joseph' was first performed in the open air in 1910 at Winona Lake, where it was given during the summer for seven consecutive weeks. Since then I have toured New England with it, largely through the auspices of the Young Men's Christian Association. I believe that as a means of educating people to the best in music the presentation of these community operas is unsurpassed. The music I use is the best, the most beautiful and the most popular of the fine operas, oratorios and anthems—a compilation from the writings of the greatest composers of all ages. Its hearing, and especially its participation, cannot help but enlarge the acquaintance with standard classical music. They have given their best to these beautiful Biblical tales—Handel, Bach, Haydn, Mozart, Bellini, Rossini, Verdi, Wagner, Gounod, Mendelssohn. These excerpts are strung together and connected by original improvisations to form a musical setting consistent and adequate in its unity. These gems selected from composers of such varied styles and periods really blend harmoniously, woven into a beautiful fabric to clothe the ancient tale.

"Traveling with properties and costumes has been made possible by the use of dyed scenery instead of painted sets, so they can be easily folded and packed away in very little room. This equipment for handling the scenery is an invention of my own."

"Joseph" at Louisville

"A notable performance of 'Joseph' was given in June in Louisville, Ky., for the double purpose of providing a fund for the Newsboys' Home and dedicating the stadium of the new million dollar high school. The opera was presented in the open air on four consecutive nights, June 19, 20, 21 and 22, and filled the great stadium at every performance. It was made absolutely a community festival, with the exception of the soloists, who were the same as those engaged to take part in the Ocean Grove performances. The 2,000 school children were taught their music in the public schools for several weeks prior to the production, and was included as part of their regular musical training. At the suggestion of the supervisor of music of Louisville I sent on the music, so that when I arrived I found a great deal of my task eliminated. The rest of the choruses, the dancers and the musicians were all local people. It was decidedly a community affair, and proved most gratifying to myself and to all who took part. The

chairman of the patrons' committee was Alice Hegan Rice, the charming author of 'Mrs. Wiggs of the Cabbage Patch,' who worked untiringly for the success of the production, together with her famous husband, Cale Young Rice."

True, to a sophisticated audience there is something naive in a patchwork opera of well known arias and selections. There is something amusing in hearing Joseph denounce the wife of Potiphar to the tune of the "Toreador" song from "Carmen," while she pleads with him on the "Inflammatus" from Rossini's "Stabat Mater," and to hear him make love to the fair Asenath to strains from "Celeste Aida," while she answers from the distance in Delilah's aria. It sounds a bit far fetched to hear the brothers conspire to a stirring selection from the "Creation," interrupted by the entrance of Jacob accompanied by the "Flower Song" from "Faust." Yet to an audience who is not thoroughly saturated with all the better known music an "opera" of these selections is a joy and a treat, a musical inspiration. Most of them are just vaguely familiar with a few of the numbers, and a re-hearing in the form of incidental music to a drama is welcomed just as an opera lover welcomes the arias with which he is familiar in a "legitimate" opera.

The audiences at Ocean Grove were more than enthusiastic. But, to be sure, the presentation of an opera was a wild and pagan innovation for Ocean Grove, that sacred spot by the edge of the Jersey sands designated by a clever young writer as "one square mile of religion!"

Large Matriculation at Opening of Cincinnati Conservatory of Music

The opening of the 1916-17 season of the Cincinnati Conservatory of Music, which occurred on September 5, witnessed a larger matriculation of out of town students than any previous year. Among those who have matriculated in the artist department there is much talent of unusual promise and a large number who have come for repertoire work. Again the Cincinnati Conservatory of Music has rendered the city an important artistic service in securing Jean ten Have for its department of the violin. Mr. ten Have is well known in Europe, having appeared in concert in all the leading European cities, and musical Cincinnati is looking forward with pleasure to Mr. ten Have's American debut, which is scheduled for early October. Mr. ten Have assumed his duties in the violin department early in the week and has the great satisfaction of finding among his pupils some who possess a marked degree of talent.

The teacher's training school has this season been amplified in order to accommodate the large number of applicants for this work.

Dr. Harold Becket Gibbs is again at his post as professor of history of music.

George Leighton, Kate Hawkins and Mrs. Edgar Stillman Kelley are conducting their classes in theory, applied harmony and analysis.

Among the new features in the normal department are Mrs. Edgar Stillman Kelley's lectures on pedagogy. Mrs. Kelley arrived Thursday from Peterboro, where she and Mr. Kelley have spent the summer.

The children's Saturday morning classes in ear training, rhythm, sight singing and elementary work have convened for the first time. This branch provides for beginners, intermediates and for children who have had three years of juvenile training and who are prepared to take up more advanced work.

There are also special classes for boys ranging from eight to fourteen years.

Signor Tirindelli will call the initial rehearsal of the conservatory orchestra for the middle of the month, when preparations will be begun for the first concert to be given the latter part of October. Signor Tirindelli's plans for the year include many unique and thoroughly interesting features, to be shortly announced.

Louis Schwebel, who returned this week from a summer spent on the New England Coast, has an exceptionally large registration in his classes this season. The announcement of the appearance of Mr. Schwebel in recital in the late autumn at the Cincinnati Conservatory of Music will be hailed with delight by the many admirers of Mr. Schwebel's art.

Althouse in Hartford, March 13

Paul Althouse will be heard for the first time in his career in Hartford, Conn., under the management of George F. Kelley on Tuesday, March 13, 1917.

Music Teacher—"Your son is improving, but when he gets to the scales I have to watch him very closely."

Mamma—"That's just like his father. He made his money in the grocery business."—Otago (New Zealand) Witness.

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TULSA ANTICIPATES OCTOBER OPERA

**Ellis Grand Opera Company Booked for Two Dates—
Teachers and Faculty of Various Schools
Return From Vacation**

Tulsa, Okla., September 15, 1916.

September marks the awakening of musical activity in Tulsa; most of the teachers, professional musicians and pupils have returned and are preparing for another season's work.

The musical attention of all Tulsa is at present centered in the coming of the Ellis Grand Opera Company, and although the dates, October 30 and 31, are some way off, yet it is such an important event for our little town, and the State at large, that it is already the prevailing topic of musical and society conversation. The sale of seats is progressing satisfactorily and the purchasers represent five different States. Many of the underwriters of the \$20,000 guarantee have purchased all the way from \$150 to \$300 worth of tickets each.

The opera publicity and sale of seats is in charge of Edna Rickard Hamilton, of Chicago. Mrs. Hamilton is at present assisted by her husband, Professor Stuart M. Hamilton, who occupies the chair of political economy in the University of Chicago.

Teachers Return

Many of Tulsa's teachers were gone during vacation, most of them combining study with pleasure. Ora Lightner Frost, a pupil of Chas. W. Clark, has completed the voice course of the Bush Temple Conservatory, Chicago, and in August received the degree of Mus. B. It was the writer's privilege to hear Mrs. Frost recently in a recital given in Mr. Clark's studio, where she was enthusiastically received by an appreciative audience, and deservedly, for Mrs. Frost has a splendid contralto voice and a winning personality.

Further, since she returned home, Mrs. Frost has been appointed music and dramatic editor of the Tulsa World, a leading news journal of eastern Oklahoma.

Charles T. Laughton, violinist, has been for the past year organizing an orchestra of some fifty young people, which is to be known as the Municipal Orchestra.

Mr. Laughton reports prospects are encouraging for excellent results during this season.

While Tulsa still lacks an orchestra it has an excellent band under the leadership of J. F. Prothero, and evening concerts have been given at the various city parks during the summer.

Of the Henry Kendall School of Music all the teachers were away through the summer. John Knowles Weaver, director, and his family, spent July and August in Chicago; Mynn Cogswell, violin teacher, was in Minneapolis, studying with Richard Czerwonky, Flo North, piano teacher, studied in Chicago with Glenn Dillard Gunn, Robert Boice Carson and Mrs. Carson, of the voice department, were in New York City for an extended period.

Of the Spindler Conservatory, Mr. and Mrs. C. G. Spindler spent a portion of the vacation enjoying an auto trip through the Ozark Mountains.

Outside the Ellis Opera few attractions have been booked for this city, the various clubs and impresarios apparently are waiting to see the outcome of the grand opera venture.

J. K. W.

Edwin Hughes Wins Praise in Europe

Edwin Hughes is one of the very few American pianists who have been able to make for themselves a firm place in the musical life of German Europe. He was the only American pianist concertizing in Germany during the first two years of the war. In spite of the strained relations at times between the two countries, Mr. Hughes says that his audiences in the various parts of Germany in which he played never once gave him anything other than

the same cordial welcome which they had accorded him in the years before the outbreak of the war, showing that for the German concertgoer art is removed to a sphere above international differences.

Besides his recitals in middle European music centers, Hughes has been soloist during the past few seasons with various important orchestras, such as the Munich Konzertverein Orchestra, the Leipzig Philharmonic Orchestra, the Vienna Tonkünstler Orchestra and the Nuremberg Philharmonic Orchestra. With the last named organization he has appeared four times within the last four consecutive seasons, and each time the Nuremberg press has reviewed his playing with the most lavish sort of praise. Excerpts from the criticisms of these performances follow:

SAINT-SAËNS' G MINOR CONCERTO.

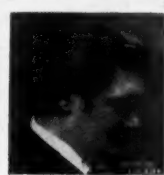
A technic of rare clarity and brilliance, coupled with a ripe conception, give his playing great artistic effectiveness. I can scarcely remember a better pianistic achievement during the whole course of this winter's concerts.—*Frankischer Kurier*, Nuremberg, April 10, 1913.

SCHUMANN CONCERTO.

Edwin Hughes gave the Schumann concerto an exceptionally fine, clean reading and was rewarded with hearty applause.—*Nuremberg Zeitung*, February 18, 1914.

BEETHOVEN EMPEROR CONCERTO.

Hughes gave an exceptional performance of the E flat concerto, marked by keen musical and rhythmical conception, extraordinary



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technic and splendid tone quality.—*Frankische Tagespost*, Nuremberg, January 13, 1916.

Arthur Alexander's New York Recital

Arthur Alexander, the tenor, whose particular work in music is the singing of songs to his own accompaniments, will give his first recital in New York at Aeolian Hall on Saturday evening, December 9, under the management of the Wolfsohn Musical Bureau.

Although this is Mr. Alexander's first New York appearance, his work has already made him well known on the Pacific Coast, and his recitals in Paris and London have brought forth unanimous praise from the critics and public alike.

Maurer Resumes Teaching

H. W. Maurer, the well known violin pedagogue, reopened his studio at the Metropolitan Opera House, New York, early in September with an enrollment far in excess of any previous season.

My idea is, that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering and arpeggios—at least not from me.—Bach.

MARGARET CRAWFORD'S SALON DE DANSE OPENS

**Young Dancer and Teacher Prepares for a Busy Season
in New York**

Margaret S. Crawford, one of the well known instructors of dancing in New York, and also noted as a professional entertainer, has opened her studios for the season at 147 West Fifty-seventh street, New York.

Miss Crawford's six years' curriculum in London under Mrs. Wordsworth, instructor to the royal family, gave her such a complete knowledge of the various systems of dancing, and music as applied to dancing, from ancient Egyptian times right down to the twentieth century, that, with the practical experience acquired in training thousands of amateurs and professionals, she has become one of the leading authorities on all matters connected with the art.

Miss Crawford's scientific study of the principles governing the harmony of movement of the muscles of the body in unison with the rhythm of music, has shown the important bearing of individual dance exercises, scientifically adapted to the special needs of the pupil, in the improvement of his or her posture. Practically every person's bodily structure is more or less out of normal, owing chiefly to the fact that the right arm is, as a rule, subjected to far greater and more frequent exertion than the left, consequently the bones and muscles of the spinal column become more or less curved and displaced. This displacement throws a constant though imperceptible strain on other muscles in the natural effort to maintain equilibrium in the ordinary movements of work or pleasure and this strain in turn produces fatigue and lassitude which would not be felt if the spinal column were in normal posture.

With a view to render the art of dancing a still more valuable factor in national efficiency, Miss Crawford has for a number of years taken courses in various branches of physical education at Columbia University and is now in a position to prescribe and instruct in corrective postural dance exercises, after a report by the pupil's own physician specifying the structural condition. Once the spinal column begins to sag to one side or forwards the tendency is to increase, but by proper corrective and pleasant exercises the tendency can be counteracted and the normal posture not only restored, but the general health and carriage of the pupil greatly improved.

The young dancer is perhaps most widely known through the prominent part she has taken in nearly all the most noted society entertainments in recent years; particularly in the famous "Mother Goose Ball" and the equally memorable "Louis XIV Fete" given by the late Mrs. Stuyvesant Fish at Newport, and the magnificent "Blue Garden Fete" given by Mrs. Arthur Curtis James.

During the past summer, Miss Crawford's well known entertainments, "Shakespearean Revels" and "Dances of the Court of Queen Elizabeth," in which she and her company of eight professionals sustained the entire programs, formed a most instructive and enjoyable part of the Shakespearean Tercentenary Celebrations at many gatherings of notables in New York and other Eastern cities. Miss Crawford, with her company, arranged and provided the entire entertainment at the recent International Garden Club Fete; the garden party given by the Congressional Union for Woman Suffrage to the delegates to the biennial convention from all parts of the United States; the garden fete given by Mrs. Langeloth at Riverside, Conn., which was on a scale of artistic magnificence in harmony with her palatial residence; the beautiful lawn fete given by Miss Skinner at her residence at Holyoke, Mass., which it is interesting to note, contains the finest private collection of rare and ancient musical instruments in the United States, and other public and private functions too numerous to mention.

Franz Liszt's playing often seems to me like a melodious agony of the spectre world.—Heine.

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THREE SEASONS WITH OSCAR SEAGLE

Mme. Alda's Bookings for 1916-17

Frances Alda, one of the leading prima donna sopranos of the Metropolitan Opera Company, will fill the following concert engagements before the Metropolitan Opera season opens.

She will sing at Carnegie Hall, New York City, October 2 and 4, and immediately after leave to fulfil concerts in



FRANCES ALDA AT GREAT NECK, L. I.

The accompanying charming photograph was taken of Mme. Alda on the spacious grounds surrounding her summer home at Great Neck, Long Island. It is considered one of the most perfect examples of photography. Note the unusual reflections in the water!

Boston, Washington, Cleveland, Chicago, Duluth, St. Louis, Wichita, Kan.; Greenville, Miss.; Columbus, Miss., and Louisville, Ky.

On the night of November 9 she returns to New York, as she is to sing at the second Biltmore musicale on Friday morning, November 10.

Her annual New York recital will take place Tuesday afternoon, November 14, and she also appears with the New York Philharmonic Orchestra on December 9, at the same place.

During December, January and February, Metropolitan Opera appearances will occupy her time, and on March 1 she leaves for an extended concert tour to the Pacific Coast.

Klibansky Artist-Pupils at the Stamford Yacht Club

In consequence of the great success of the first recital by artist-pupils of Sergei Klibansky at the Stamford, Conn., Yacht Club, in July, Mr. Klibansky was engaged to furnish artists for a second recital, September 1, when the following appeared: Anne Murray Hahn, contralto; Marie Louise Wagner, dramatic soprano; Lalla B. Cannon, soprano; Alvin Gillett, and Felice de Gregorio, baritone.

Miss Cannon and Mr. de Gregorio, who had sung at the first recital, again scored a great success. Anne Murray Hahn has an exceptionally beautiful contralto voice, of big range, and she sings most artistically. Marie Louise Wagner delighted the audience with French songs and the "Tannhäuser aria," and as an encore gave a splendid rendition of the "Vissi d'arte" from "Tosca." Alvin Gillett was well liked in a group of English songs of various moods, and he, as well as all the others, had to respond with encores. Cornelius Estill was a capable accompanist, and played an effective solo at the beginning of the program.

"A Singing Teacher Ought to Be Able to Sing."—David Bispham

"A singing teacher ought to be able to sing," declares David Bispham, and because the great singer-actor "can sing," he has been prevailed upon to devote more of his time to the propagation of his rare art. The latter is a statement which is being welcomed by a large number of Mr. Bispham's admirers in every part of the country and the opportunity to study with this noted exponent of true vocal art is being enthusiastically grasped; for the truth and force of the above statement of only seven letters has been felt and witnessed by musicians and music lovers over a practically unlimited territory and the name of David

Bispham long has been a household word in homes where music plays an important part.

The role of teacher will not be an entirely new one to the distinguished gentleman. For a time he has been accepting a very limited number of pupils, but he now has decided at the instance of many admirers of the Bispham singing, to accept more pupils showing a marked talent.

Mr. Bispham maintains that there are too many mediocre singers now before the public, and being a true devotee of the vocal art he is going to do what he can to prevent the increase of mediocre performers.

A long and successful career before the public lends the master touch to his instruction in stage business, languages, musicianship and his especial pet "enunciation," aside from the technic of bel canto. And one who can make so clear the interpretation of a song as he, has likewise proved his ability to be the master instructor.

An Honor for Fay Foster

When the clubs belonging to the National Federation of Musical Clubs take up Musical History this coming season, Fay Foster's musical life and her compositions will constitute a part of the course.

Mrs. Frederick S. Wardwell, chairman for seventeen years of the music department of the General Federation of Women's Clubs has considered Miss Foster's musical achievements worthy of this high honor, and will include in every plan of study sent out to the Federated clubs, a circular giving the principal points of Miss Foster's musical career, and a recommendation that both they and her compositions be considered a part of the study.

This will bring to Miss Foster many new musical friends in all parts of the country.

Claude Warford Resumes Teaching

Claude Warford has returned from his vacation spent on Long Island and in Maine, and has resumed teaching at his studios, Metropolitan Opera House Building, New York, and at the Warford School of Music, Morristown, N. J. For this season, Mr. Warford purposes giving the regular monthly students' concerts, concerts by the advanced students in both the Wanamaker auditorium and Chickering Hall, and last but not least, a series of artist concerts at the Warford School. The first will be a song recital given by Mme. Buckhout, "the singer of dedicated songs," Friday evening, September 22.

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Belle Story Throws Light on Life in Missouri

Belle Story, soprano, says that life in Missouri "rivals life on a submarine" for excitement. The following interesting letter from Miss Story to her manager, R. E. Johnston, is herewith reproduced:

Springfield, Mo., September 4, 1916.

DEAR MR. JOHNSTON—I have been out here in Missouri about a week enjoying the breezes of the Ozarks and renewing many friendships of years gone by. Springfield has changed even since my last visit and how different it appears when childhood recollections call back forgotten scenes. I remember when I used to propel myself many a weary mile on a bicycle over these dusty roads, but now you might see me (if you were here) flying over the country in a low, red automobile.

My sister has a new Simplex car in which I have had many exciting rides, and one especially which I might describe to you while it is still fresh in my mind. This car has more power than anything else and when I met a Stutz out on the boulevard yesterday there was something doing. I have four speeds ahead and when I tell you that I can do over sixty miles an hour in third speed you will appreciate the possibilities of this machine. Well, the Stutz started off and I started after him in third speed. He was doing about 55 or 60 miles an hour when I came up alongside of him still in third speed and when I reached a position where he could see me change the gears I threw the car into high speed and with a roar that would have shamed a dozen machine guns shot ahead of him like a ball out of a cannon. The only way I can describe to you the speed I was making is by telling you that the man in the Stutz thought he was going in the opposite direction when I went by. My cut-out frightened him, but the last act of oppression was too much and he retired from the race.

You will perhaps change your idea of this slow life in Missouri after this description and if you don't, I wish you would come out here and try it. I tell you it rivals life on a submarine and has many advantages which the latter does not possess.

Let me hear from you in regard to your health and state of mind, and plans, etc. Expect to be in New York in about two weeks—till then adieu!

Sincerely,

(Signed) BELLE STORY.

Important Musical Event at Long Beach, Cal.

On the occasion of the annual outing of the Trinity Auditorium (Los Angeles) a musical event of large importance was given at the Hotel Virginia, Long Beach, Cal., on Sunday evening, September 3, when the following program was rendered under the direction of Thomas Taylor Drill: Anthem, "Jerusalem" (Parker-Rees), Miss Mitchell, Mr. Drill and choir; solo, "It Is Enough" ("Elijah") (Mendelssohn), J. S. Hamilton; anthem, "Pilgrims' Chorus" ("Tannhäuser") (Wagner), choir; songs, "The

Dawn" (d'Hardelot), "A Madrigal" (Harris), Mrs. C. F. Dohrmann; part songs, "Lost Chord" (Sullivan), "Sweet and Low" (Barnby), choir; solo, "O Divine Redeemer" (Gounod), Sybil Gaba; anthem, "Unfold Ye Portals" ("Redemption") (Gounod), Miss Mitchell and choir; songs, "I Know a Hill" (Whelpley), "Love Is the Wind" (McFadyen), Ruth E. Mitchell; aria, "Hear Me, Ye Winds and Waves" ("Scipio") (Handel), Mr. Drill; chorus, "Hallelujah" ("Messiah") (Handel), choir; Margaret Reynolds at the piano.

The choir, which numbers about 120, went to Long Beach on Saturday and enjoyed a delightful week end at the hotel, returning Monday evening.

GRAND RAPIDS ROUSES FROM SUMMER MUSICAL LETHARGY

Attractive Series Will Be Offered During Season by Public Spirited Local Musical Clubs and Organizations

Grand Rapids, Mich., September 15, 1916.

Musical club rooms, studios and the theatres have been dark for the past few months, but the dawn of musical activity is at hand and the horizon seems most brilliant.

Perhaps the St. Cecilia Society takes the lead in musical work. During the past two years the work of the society has greatly broadened and become of great municipal value as well as entertaining. The newly elected president, Mrs. Wm. S. Rowe, comes to the club with great ability, and equally great enthusiasm. Mrs. Rowe is a Grand Rapids woman, having made music a life study. She has spent some time abroad, and is continuing her piano work at the present time.

Attractive Musical Courses

The growth of interest in the course put on in the Grand Rapids High School by the Grand Rapids Orchestral Association under the management of J. W. Beattie (director of public school music) is remarkable. To Mr. Beattie is due the credit of making orchestral attractions a success in Grand Rapids. His work with the school orchestras has created an interest in symphony programs to an extent that there is almost a demand from the people for more orchestras. Hence the following bookings for this season:

Monday evening, November 6, Fritz Kreisler, violinist; Friday evening, November 24, Philadelphia Symphony, Leopold Stokowski, director; Thursday evening, February 5, 1917, Cincinnati Orchestra, Dr. Ernst Kunwald, director.

Another course that appeals to the public, both because of the attractions brought and the worthy work done, is that offered by the Mary Free Bed Guild, of the U. B. A. Hospital.

Rosamond Rouse and her efficient committee give the following list:

October 25—Lada, with the Russian Symphony Orchestra, Modeste Altschuler conductor; December 14—Olga Samaroff, pianist, and Reinald Werrenrath, baritone; January 17, 1917—New York Symphony Orchestra, Walter Damrosch, conductor, Frances Ingram, contralto; February 16, Emmy Destinn, soprano; April 10, Ernestine Schumann-Heink, contralto. A. C. T.

Mary Kaestner as Gioconda

Mary Kaestner, of the San Carlo Opera Company, scored a ringing success recently at the "Gioconda" performance of the organization in Providence, R. I. The Evening Bulletin of the city (September 12) said:

"In the title role Mary Kaestner displayed the big dramatic voice, natural ease of action and attractive presence that made her so successful here in former seasons. In many of the big climaxes it seemed that her splendid vocal organ had gained in power and richness. The part of the unfortunate and self-sacrificing ballad singer is exceedingly taxing, but offers splendid opportunities for a temperamental singing actress. Miss Kaestner made much of them and received a full share of the applause bestowed after the many dramatic scenes."

Dorothy Follis Off for Boston

Dorothy Follis, coloratura-soprano, left on Saturday last for Boston, to begin rehearsals with the Boston-National Grand Opera Company, with which she has a three year contract. When the company opens in Springfield, Mass., next month, Miss Follis will make her initial bow in opera. Blessed with a beautiful soprano voice as well as an unusually attractive appearance and interesting personality, she has all the attributes of a successful opera singer and her first appearance is being watched for with keen anticipation by her numerous friends in New York.



LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

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SAINT-SAËNS ON INFLUENCE OF WAGNER ON FRENCH SCHOOL OF MUSIC

Famous Frenchman in His Brochure, "Germanophilie," Touches Upon Some
Pertinent Points—Death of Jeanne Bloch—Back to the "Bohemian Girl"
and "Maritana"—Stray Notes

30 Rue Marbeuf (Champs-Élysées),
Paris, August 24, 1916.

Camille Saint-Saëns has gathered together and published in a brochure which he names "Germanophilie" those articles anent German music that roused such ardent discussions as they appeared in print. Several of these articles, translated by the present writer, have been published in the *MUSICAL COURIER* during the past two years. In his "Germanophilie," Maitre Saint-Saëns states that exclusive admiration of Richard Wagner has been the shutting down of the French school of music. Wagner's music (he says) has been an instrument in German hands with which to Germanize the French spirit. And yet the two are distinct. The latter a lover of frank clearness, the former often obscure, prolix, of a false mysticism. Saint-Saëns appreciates Wagner's music, gives his homage to the revolutionizing power of its new beauties, but maintains the right of existence of a national art.

In 1881 he wrote to Hippau: "My musical predilections will never make me forget that while perhaps art has no country, artists certainly have one and it is not fitting that the French school should on its own soil be under the shadow of foreign protection."

The New York Théâtre Français

The Théâtre Français at New York, according to a Paris paper, will reopen early in November and it is probable that a delegation headed by M. Dalimier, French Under-Secretary of State for the Fine Arts, will go to America. Pierre Wolff, the playwright, will be one of the delegates.

Death of Jeanne Bloch

Jeanne Bloch has passed away. This popular French singer and comedienne died suddenly on August 14, at the age of fifty-eight. Jeanne Bloch had a highly original talent for amusing the public. "Fat and jolly," one always said with a smile when speaking of her. Her début was made at the Concert Européen, where she won immediate success. Nearly all the Parisian concerts then heard her sing and finally at the Folies-Dramatiques she proved herself to be a fine comedienne. During her long artistic career Jeanne Bloch made many merry and her memory will not be easily effaced.

Concerts at Enghien

Tuesday afternoon concerts are now given in the gardens of the Casino at Enghien (quite near to Paris) by the Jardin du Luxembourg and Concerts Rouge orchestras, with vocal and instrumental solos. In the event of the weather being unfavorable, the concerts will take place in the Casino.

Proposed Revivals

There is some talk just now in Paris musical circles of reviving such pleasing works of bygone days as "The Bohemian Girl," and "Maritana." That these creations of Balfe and of Wallace would in all probability meet the approval of French musical taste and of the English and American taste, there is no doubt. And they would be thoroughly appropriate to present conditions: "Entente" music for the Allies and their friends the neutrals, of whom Paris is full the year round.

An Unique Competition

Tomorrow will be opened in the Salle du Jeu de Paume, Tuileries Gardens, the fourteenth Concours Lépine in musical and mechanical toys.

Stray Notes

At the Opéra-Comique the program for today, Saturday and Sunday consists of "Lakmé," "Madame Butterfly," "Werther," "Manon."

The Trianon-Lyrique presents "Fleur de Thé" at Sunday's matinee, and "Si j'étais Roi" comes on in the evening. Other pleasing and tuneful things follow: "Les Cloches de Corneville," "Miss Helyett," etc.

The daily Tuileries Gardens concerts, by an orchestra of forty musicians and vocal artists in operatic and other selections, solo and ensemble, are as popular as ever.

At the Apollo Theatre the "Femmes de France" hold the fort (or is it fortress?) of operetta.

A concert of chamber music, the fifth, will be given Saturday afternoon by the Concerts Rouge at the Salle Le Peletier. The program includes: Quartet by Mozart;

sonata for piano and violin, Beethoven; trio No. 2, of Saint-Saëns, for piano, violin and cello.

On Paris Day

The sum of 467,000 francs was realized from the sale of medals in the streets of the French capital on July 14, which was set apart as the "Tournée de Paris."

COMTE DE DELMA-HEIDE.

Nicolay Inspires "Greatest Enthusiasm" at Boston "Pop" Concert

At one of the Symphony Hall (Boston) "new pops and operatic concerts," Constantin Nicolay, baritone, was one of the soloists. The Boston Globe gave Mr. Nicolay this forceful praise of his singing:

Constantin Nicolay, a powerful baritone, whose voice is imbued with great richness of tone, sang the "Madamina" aria from Mozart's "Don Giovanni" and the ever thrilling Toreador song from "Carmen" in a manner which aroused the audience to the greatest enthusiasm. His voice is perfectly suited to the music which he sang and strong enough to fill Symphony Hall without the slightest evidence of forcing it to gain an effect.

One Who Knows

Redfern Mason, the learned critic of the San Francisco Examiner, delivered an excellent lecture on Schumann at the first Mansfelt piano-lecture recital.—Pacific Coast Musical Review.

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Believes There Are Just as Good Teachers in This
Country—"Atmosphere" Only to Be Gained
Abroad**

Idelle Patterson is a "home trained" artist and she is proud of that fact, also that she had the good fortune to be born in "the land of liberty." Moreover, she says that she did not take her singing seriously until after her marriage, several years ago. "If you had told me at that time that I would be singing on a concert platform in the years to come," Miss Patterson said, "I should have not believed you. I will admit that when I was a mere child my ambition, like most children, was to go upon the stage."

Miss Patterson's reflections of her married life are all rosy ones, and to her husband goes the full credit for her voice training and coaching. "Her radiant voice with the luscious quality," which is an expression used by one of the critics in praise of Miss Patterson's singing, unfolded like a bud under her husband's care and training. Indeed Mr. Patterson has much to be proud of in his little, fluffy wife. It is enough to say that she possesses all the requisites of a charming and successful singer. She radiates sunshine wherever she goes and is one of those irresistible types. Her profound dramatic ability developed in light opera, in which she was unusually successful several years ago. Last season she appeared with David Bispham as his principal soloist and it was at his suggestion among others that she turned all her attention to the concert field. Opera is her goal.

"Everyone ought to have a goal," says Miss Patterson, "for it is so wonderful to climb each round of the ladder to success, and watch the steps become fewer and fewer as you work harder. Please let me say right here that I think there are some excellent teachers in America; in fact, I think they are the best. It is true that the young artist gets 'atmosphere' abroad, but the training is not



IDELLE PATTERSON,
Soprano.

Miss Patterson will appear at the Biltmore Friday morning musicales and will also tour with Ysaye in the West.

exceptional. My husband and I went to Paris several years ago—he, to study piano and organ, and I—voice; we did not stay long. The advantages offered in our own country were equally as valuable. My husband has done more for my voice than any one, and, do you know, he is my most severe critic. On October 26 my New York recital will take place, and on January 26 I appear at the Biltmore Musicales on the same program with Ysaye, with

whom I am to appear in the West about half a dozen times. Negotiations are pending for a tour next spring through to the Pacific Coast with one of the leading symphony orchestras."

Miss Patterson told the writer of many of her interesting experiences, a tragic one being that last summer while touring the Berkshires in her new car with her manager, R. E. Johnston, Lulu Breide, and her husband, the machine skidded on a bridge and crashing into the side of it, breaking the wheel and almost going over the side to a drop of 500 feet. From the tragic to the sublime: "Fearing that I was getting a little too stout," says Miss Patterson, "I took to rolling on the floor each morning a hundred times. At the end of the month I had neither gained nor lost an ounce. I decided it was cruelty to animals."

Her keen sense of humor is again shown in this incident: "Not long ago I was singing in the Greek Theatre, Berkeley, Cal., and when I trilled in my song the birds in the nearby trees answered me. The people applauded and applauded. To this day I do not know whether they meant it for me or for the birds."

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Noted Vatican Soloists Coming

Much interest is being manifested in the coming visit to this country of the famed soloists from the Sistine Chapel Choir; in fact, music lovers and musical societies from all parts of the United States are negotiating visits to their cities of this musical attraction. Seldom, if ever, does a musical attraction combine the musical as well as the novelty worth, as does this famous religious singing body. "It appeals to all." Those who have had the opportunity of journeying to Rome and the privilege of visiting the Vatican cannot forget the thrill experienced in lingering in the beautiful Sistine Chapel and listening to the vocal beauty of the Sistine Chapel Choir.

For the first time since the creation of the choir in 1584, the principal soloists have been granted special permission to leave the precincts of the Eternal City and cross the ocean to the New World and reveal to the music lovers of the United States the beauty as well as the grandeur of the music they interpret.

The soloists will be heard in a varied program of sacred and classical operatic numbers, a combination not meant to serve any special creed but to satisfy music lovers the country over. Their visit will be from October to March and they will have time only to visit the principal musical cities of our country. The choir is under the management of the Lyric Concert Company, of 220 Fifth Avenue, New York City.

Isabel Richardson in a Happy Mood

Isabel Richardson, soprano, and Ernest Knoch, the well known director, were "snapped" at Ravinia Park, where Miss Richardson spent the entire summer coaching Italian



ISABEL RICHARDSON AND DIRECTOR ERNEST KNOCH,
At Ravinia Park.

operatic roles with Director Knoch, and the accompanying picture is the result.

The popular soprano will devote part of her time to opera and besides has a number of oratorio and recital engagements booked for this season, a great number of which are return dates. Miss Richardson anticipates an active 1916-17 season.

Klibansky Pupils Busy

Marie Louise Wagner gave a very successful recital at the Three Arts Club, New York, when she sang songs in English, French, German and Italian.

Lalla B. Cannon was so well liked at a concert at Glen Cove, L. I., that she was immediately re-engaged. She will give a New York song recital at the Princess Theatre in October.

B. Guevchenian gave a recital at Keuka Park, N. Y., and met with great success.

Louise Davidson, soprano, and Claire Rivers, pianist, will give "Costume Recitals" during the coming season.

At the recital which Mr. Klibansky's artist-pupils will give at the Stamford Yacht Club, Stamford, Conn., Louise Wagner, Ann Murray Hahn, Lalla B. Cannon, Alvin Gillett and Felice de Gregorio will appear. Cornelius Estill will accompany and play a solo.

Gabrielle Lapierre Busy in Paris

Gabrielle Lapierre, the Paris vocal teacher and coach, is well known to a great many Americans who have studied in the French capital. Though beyond the military age since the war began he has been unceasing in his endeavors to assist his country in one way or another. Mme. Lapierre and he founded an organization known as "Oeuvre du Souvenir de la France a Ses Marins," the object of which is to supply the sailors of the fleet with innumerable little articles of comfort to supplement the necessities provided for them by the government. It is being conducted on a very large scale and is a credit to the industry and patriotism of its founders.

Harriet Story Macfarlane Begins Season

Harriet Story Macfarlane began her season with a children's recital at the beautiful new Ingleside Club, Detroit, Mich., Saturday, September 9, which proved to be a very auspicious one. She gave a children's hour, at Lockport, N. Y., on the following Thursday and a short program of American composers, on Friday morning. Sunday evening, September 17, she was scheduled to present a very interesting program at the Royal Inn, East Aurora, N. Y.

Several November and December bookings will keep the contralto busy during those months.

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Mary Helen Brown to Accompany and Coach

Mary Helen Brown, the well known composer, has had many requests from professional singers to give a certain amount of her time to coaching and accompanying during this season. Up to the present time, her composing has taken up the greater part of her time. Fortunately for those eager to receive the benefit of her vast experience as a student of the German Lieder and the various operatic roles, Miss Brown has decided to spend part of her time in coaching and accompanying artists, thereby giving many an excellent opportunity to profit by her experience. She will open her studio for this purpose at 150 West Eightieth street, New York, about October 1.

As a composer, Miss Brown holds a firm place among those in the first ranks. A few of the artists to sing her songs with unlimited success are: Merle Alcock, Sophie Braslau, Mme. Buckhout, Kitty Cheatham, Florence Otis, Lila Robeson, Caruso, Daniel Beddoe, and Orville Harrold.

Schirmer has just published Miss Brown's "Prière" for violin, and the "Prelude Andante" for the cello. These compositions are said to be selling well and are bound to be equally as popular as her songs. John Church Company will shortly bring out "The Curfew" (words by Longfellow) which is said to be quite an unusual number for a quartet.

Miss Brown, a charming little woman, has a keen understanding of her art, and one could not wish for any one more capable with whom to coach. At the present time she has had many requests from prominent singers to act as their accompanist during the season of 1916-17.

"Into the Sunshine" Dedicated to Saenger Pupil

Last month Leland Clarke's new song "Into the Sunshine" was published by Arthur P. Schmidt, New York. The song was dedicated to Dorothy Perkins, a pupil of Oscar Saenger, the well known voice teacher of New York.

Miss Perkins sang the song at several recitals before it was published and it was very well received at each performance.

Miss Clarke is a prominent Brookline (Mass.) composer and singer. She has written a number of very charming songs which have met with the favorable criticism of the press.

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